

# INSIDE FACTS

## *Of Stage and Screen*

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No. 1

# COLORED PEOPLE WILL ASK AMOS 'N' ANDY BAN

## Novelty Acts For Big Time

Special to Inside Facts.

NEW YORK, May 22.—The popular response to the in-flesh pull of the circus has set the vaude magnates to calculating, and the fall is more than likely to see an extensive revival of big time offerings.

However, not on the old basis of two-a-day, but with high-class acts playing in support of feature pictures.

Formerly bucking against the singing and comedy of the talking pictures and presentations and prologues, the revived vaude instead will go heavily for novelty turns, and vaude magnates here are reported to be already casting a critical eye toward European acts, the variety bills there running more heavily to this type of entertainment than American vaudeville.

### Coast Revival

The RKO circuit is expected to revive big-time vaude in almost all the Pacific Coast houses where it formerly held sway, the indications being that the bills offered will consist of four class acts. The Orpheum in Los Angeles is understood to be set to get a revival of this type of entertainment, probably with a second week's booking in the RKO Theatre in that city.

The coast policy at present of booking four local acts in support of four circuit acts is understood to be due for the shears, and the RKO Theatre in Los Angeles, now the only house in that city playing RKO vaude, is understood to be due to go again immediately on a policy of all-touring acts, eliminating the four now booked locally and continuing the four now sent in from the East. (Note: Current week's bill at the RKO has four road acts and three local acts, a cut-down of one local act.)

### Have Experimented

The RKO chieftains are understood to be in somewhat of a quandary as to how to meet the in-flesh competition of rival picture houses. They have experimented both with elaborate and with economical stage shows in various houses, and in neither instance could they show such a net from the in-person part of the program as was registered by rival houses. This is said to have determined them to eliminate the direct competition of similar entertainment by going

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**WILLIAM J. CRAFT**  
**NOW DIRECTING "HONEYMOON LANE"**  
**For Sono-Art**  
**Eddie Dowling Featured**

**STILL UNDER CONTRACT**  
Marco, of Fanchon and Marco, and Richard Limberlegs Edwards played tennis at Marco's home last Tuesday. Marco won. Limberlegs is still under contract for an F. and M. tour.

**SARECKY RE-SIGNED**  
Louis Sarecky has been signed under a new contract by William LeBaron, for Radio Pictures. Among Sarecky's supervisory efforts were "Cimarron" and "Rio Rita," two of Radio's best.

**TO BURLESQUE RENO**  
Next for Wheeler and Woolsey at Radio Pictures will be a burlesque on the Reno divorce mill, titled "Six Weeks in Reno." Cast and director not yet chosen. Louis Sarecky will supervise.

## Call Skit Slanders On Race

The colored people of America, acting through the National Association for the Advancement of the Colored People, are preparing to demand that Amos 'n' Andy be barred from the air as slanderous to the colored race.

The N.A.A.C.P. will first present their demands to the National Broadcasting Company, it is understood, and, if refused there, will take whatever other steps they think advisable.

A growing resentment amongst the colored people as the Amos 'n' Andy story unfolded was finally crystallized into action by the Pittsburgh Courier, a paper for colored people, with wide and authoritative circulation. This journal is running front page smashes on the subject, including four-column cartoons, and several columns of letters of protest from all parts of the country.

Typical of the type of cartoons is one in a current issue showing the Amos 'n' Andy Fresh Air Taxi wrecked to smithereens against the Pittsburgh Courier's Campaign for Self Respect. Amos 'n' Andy are bewilderedly nursing their bruises.

### All Bad

Headline on the issue is "Sentiment Against Amos 'n' Andy Radio Propaganda Becomes Nationwide as Citizens Rally to Support Courier's Campaign."

The Courier's campaign declares that the Amos 'n' Andy skits are entirely derogatory to the colored race in that there is not in them any colored person of the admirable qualities which is a general attribute of the race. It is pointed out that all colored people involved in the skits are either terrifically ignorant or else crooks. It is stated that there are undoubtedly ignorant people and also crooks in the colored race, as there is in any other race, but that no other race would stand for itself being represented as composed entirely of ignorant and crooked people.

They say that whenever a white person is introduced, the white person has admirable qualities, but the negroes are always shown in a bad light. A typical example was during the "trial." The negro lawyer engaged by Amos 'n' Andy was a crook, but as soon as the white lawyer entered, he was perfectly honest. Also Madame Queen turned out to be

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# FRALICK, DOLGE, MAYER PLAN COMBINE

## Dorothy Burgess Set for Big Break

One of the real big shots for talking picture stardom, who has heretofore been submerged through lack of vehicles which fully tested her wide versatility and flaming personality, is Dorothy Burgess. But now she's going to get that big break they're all looking for. She has been cast in the exacting role of Lasca in "Lasca of the Rio Grande." Sam Bischoff, now operating under a newly signed contract with Universal, did the casting. And when Sam picks 'em for the upper rungs of fame he doesn't miss. He is predicting a response to Dorothy's portrayal which will sweep the country as Dorothy's former stage portrayals swept Broadway.

Miss Burgess' swept into sudden picture fame opposite Warner Baxter in Fox's great masterpiece "In Old Arizona." The public went wild over the charm and histrionic ability displayed by her in that film, but Fox failed to capitalize on this break to an extent to make it stick. Under their economy policy, they placed her in a number of vehicles which didn't give her the opportunity to "cinch" the hold she had taken on the public heart. One or two more like "Old Arizona" and Miss Burgess undoubtedly would have been as big a talkie star today the screen has.

### Five Years on Broadway

Funny, too, because Miss Burgess came to Hollywood with a background of five glorious years on Broadway, as a specialty dancer in New York's Music Box, and leads in Edmund Goulding's stage play, "Dancing Mothers," "The Adorable Liar," "Bye-Bye Broadway," "Crooked Squares," later made into film by Colleen Moore, and others. Los Angeles and Hollywood got a chance to see her stage ability in "Lulu Belle," at the Belasco Theatre, and this town went for her in a big way. She wrapped that show up and took it right home with her, putting over a dramatic ability and a s.a. that left no room for anything but raves.

### Just Suite

"Lasca" in which Dorothy will do the title role, is a part that couldn't have suited her better had it been written for her. It is a beautiful romance of the Rio Grande country in the days when people had time to think more of love than they do now. Sam Bischoff will have direct supervision of the production, and the industry realizes that it is a practical guarantee that it will be done in maximum style. Bischoff, following his policy of exacting the best from people, has let it be known that Dorothy will be allowed to interpret Lasca with no restrictions, and that means that the role will be one of flame. She is a living Lasca, and, insofar as acting ability is concerned, is a born rather than an accidental actress.

### GET BIG CONTRACT

F. H. Bowen of the seating department of Barker Brothers has just re-seated Popkin, Robbins and Lasher's Joy Theatre, in L. A., with new Rolux chairs. The firm was recently awarded the largest seating contract of the year in this territory, equipping Scripps College at Claremont with 2,500 full upholstered chairs. Barker Brothers has lately been equipping several theatres hereabouts with everything for the front of the house from the grand curtain out.

### IS RENDEZVOUS

An increasingly popular check-in spot for members of the profession is the Campbell Apartments on Wilshire. The hard times have chased many of the old-liners out of hotels into apartments, and this spot has proved a major rendezvous under the new order of things. Miss Elsie Lehman, manager, and the two desk greeters, Jimmie Lee and Eddie O'Neil, are well acquainted with the show business world, and extend themselves for members of it.

## To Ask Amos 'N' Andy Ban

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a bigamist, and there were various liars and other unfavorable persons of the colored race.

### Slanders Race

The protest says that the constant broadcasting, night after night, of Amos 'n' Andy, with not a single redeeming member of the colored race being shown, i.e., the educated type of today who rate high in their professions as lawyers, doctors, ministers, industrialists, etc., is ipso facto slanderous on the entire race. It is declared that the effect on the rising generation, which is an educated generation, will be most deleterious, tending to implant an inferiority complex which will work greatly to the detriment of their progress. Also it will make the white race adopt a false standard of impressions regarding the colored people, making them think that, despite brilliance of mind and rectitude of ethics, colored people cannot rise above the standard of intelligence and morals depicted in the Amos 'n' Andy broadcasts.

Some letters, typical of the hundreds being received by the Courier, follow:

### A "Freak Profession"

Mr. R. L. Vann,  
Editor, The Pittsburgh Courier,  
Pittsburgh, Pa.

Dear Sir:

Please accept this letter as a congratulation for the Courier's position in the attack upon Amos 'n' Andy, who have and are besmearing the Negro race by enlarging upon their ignorance, and receiving a lucrative sum for doing so.

The type of Negro that Amos 'n' Andy are imitating was, at one time, quite numerous in the South. This, of course, is a discredit to the Southern whites, who used ignorance or rather looked upon such as a safeguard to slavery. The proceeds from such ignorance has made the South what it is today financially. Hence, Amos 'n' Andy are following in the footsteps of their ancestors.

It seems to me that learned men could find plenty to do in this modern day without trying to modernize and popularize ignorance. Therefore, I as, a leader of my people, go on record as detesting this "Freak Profession."

Sincerely yours for the cause,

Rev. E. H. Harris.  
968 Highland Avenue,  
Warren, Ohio.

### Don't Give Up Fight

Mr. R. L. Vann,  
Editor, The Pittsburgh Courier,  
Pittsburgh, Pa.

Dear Sir:

I am glad to know that there is one race paper that is willing to take up the fight against the two "crackers" from the South. If Amos 'n' Andy and the rest of their kind would spend a little of their time broadcasting about the lynching and burning of Negroes in the South, I am sure that we could get some benefit from their tal' and America could hold her head up. Please don't give up the good fight.

Yours respectfully,

Henry Taylor.  
99 Steuben St.,  
East Orange, N. J.

### Shame and Disgrace

Mr. R. L. Vann,  
Editor, The Pittsburgh Courier,  
Pittsburgh, Pa.

Dear Mr. Vann:

I write to voice my views of the Amos 'n' Andy program. I am not interested in the program because it is unfair to the race. They are a shame and a disgrace. I am neither Amos nor Andy and would not like to be called either of the two. I consider this program harmful to the American Negro.

Inasmuch as the Amos 'n' Andy program is a reflection, a disgrace, and a shame to the American Negro, let it be resolved that every self respecting Negro take up the fight against such

propaganda, which is harmful to us in every way.

J. Alexander McNeill,  
Business Manager.

Washington-Douglas  
Improvement League,  
Fayetteville, N. C.

### Money-Crazed Actors

Mr. R. L. Vann,  
Editor, The Pittsburgh Courier,  
Pittsburgh, Pa.

Dear Sir:

I am a constant reader of the Courier. I write to voice my sentiment of the Amos 'n' Andy program. I think it very unfair to the race to have two money-crazed, so-called actors intimidating them. Were they real black men they would hardly get a tumble. No! I am neither Amos

nor Andy. Nobody in my household listens to them. When I first heard them broadcast, I thought but little of them imitating our race. It gives one the idea that Negroes are born dishonest and incapable.

I like health talks, spirituals, religious and educational feature, but I certainly do not approve of the Amos 'n' Andy propaganda. Whether this is considered a vote against them or not, I am glad of the opportunity to fight against such propagandists. Silence them and all others who attempt to belittle the Negro.

Respectfully yours,

Mrs. Susie Hilliard.

896 N. Fourth St.,  
Weirton, W. Va.

## Culls From The Alley

By OTIS APPLEFISH

The only thing that used to keep the budding young geniuses off the stage was the managers.

\* \* \*

Now they're not STAGE-STRUCK; they're STAGE STUCK.

\* \* \*

They're not tryin' to get "on the stage." They're tryin' to get OFF.

\* \* \*

Makin' "cakes" in show business today is about as hard as growing pear trees on a marble slab.

\* \* \*

And you know yourself, you never see tomato vines growin' on the front wheel of a steam roller.

\* \* \*

Some vaudeville performers haven't seen the face of their own watch since the "squawkie" oozed in.

\* \* \*

There's been more suitcases thrown outta windows, and pants torn slidin' down rain pipes than any year since Sophia Tucker was an ingenue.

\* \* \*

The discouragin' thing about vaudeville is that there don't seem to be no remedy. THE AGENTS ARE SO DARN BUSY GOIN' TO THE FUNERALS OF THE ACTORS WHO'VE STARVED TO DEATH THAT THEY AIN'T GOT NO TIME TO SIGN UP NEW THEATRES.

\* \* \*

Even them guys that do crystal "gazin'," and tell the customers all about what's goin' to happen in the future, are sayin' awake nights wonderin' whether they'll get a Saturday or Sunday—in time.

\* \* \*

Last week a gymnast staked his riffin' against a Sunday from an agent in a game of pinochle. The

agent lost. So he went out and did a nose dive off the bridge. You know, HONOR compels a true gentleman to pay his gamblin' debts, or else. So he elsed.

\* \* \*

And vaudeville ain't the only bum business. Most radio entertainers are takin' their fan letters and sellin' 'em for mattress stuffings. It's sorta sacri-religious, and sad, BUT sentiment don't count for much when you're havin' Dining Room trouble.

\* \* \*

And pictures! The latest competition for the screen actor is the AUSTIN. There's more of them motor driven cockroaches in pictures now than there are RELATIVES on the RKO lot.

\* \* \*

One thing that makes Wallace Beery such a great comedian is that so far he hasn't used an Austin to go a laugh.

\* \* \*

Maybe I'm puttin' bad ideas in your head, Wally. Well, in case you are temp'ed, why not do a scene where you drive one head-on into a Five Ton Mack truck? Then show the truck? Then show the truck rolled over in the gutter, and you out tryin' to rub a couple of small scratches off the front fender of the shiny new Austin.

\* \* \*

It might get a laugh. They still go ga-ga over some awful sad things.

\* \* \*

Well, patients; here's bottoms up to show business. And here's one actor about ready to give it the go-by. (\*)

### THE END

(Also Selected Short Subjects)  
(\*) EDITOR'S NOTE: We think Otis is a better scribbler than he is an actor.

OTIS'S NOTE: That's what Marco said.

### MacQUARRIE BUSY

MacQuarrie Agency in Hollywood signed about 20 players for pictures this week. Included are Forrester Harvey in a comedy role in Sam Woods' MGM production of "Man in Possession"; Snub Pollard as comedian in "The Correspondent," which Al Green is directing for Warner Brothers; May Beatty for a part in the same picture; Lorna Balfour, character ingenue in Fox's "Merely Mary Ann"; Russell Hopton in "Star Witness" for First National; and Lew Kelley in "Mississippi," working title of Universal's picture which Russell Mack is directing.

### GLEASON HEADS GUILD

James Gleason was unanimously elected president of the Catholic Motion Picture Guild for the new year which begins June 1. The retiring president is James Ryan, who has been two years in office. The new vice presidents are: Johnny Hines, Neil Hamilton, C. E. Sullivan and Winfield R. Sheehan. May McAvoy was retained as treasurer.

### CASTING CLIVE PLAY

Lyons and Lyons are casting "As Husbands Go," the play E. E. Clive, eastern producer, is putting into the Biltmore, June 8. The two leads are being brought from New York.

### GOULDING SAILS

Edmund Goulding sailed for England May 18 for a visit with his mother for three weeks. Also while there he will look over his "pet charity." As usual, Goulding finished his latest picture, "Between Two Worlds," for Paramount, in record time. He returns to the Long Island studios to complete his schedule for the year, calling for another picture.

### BICKFORD IN "PAGAN LADY"

Charles Bickford will do the lead in "The Pagan Lady," which Columbia is making for RKO release. The cast is all A-1, included besides Bickford being Evelyn Brent, William Farnum, Roland Young, Lucille Gleason and Gwen Lee.

### LOTS OF TEARS

Zelda Santly, with F. and M.'s "Vacation Days" Idea at Loew's State this week, is doing four shows a day, and part of her assignment per show is to cry her heart out. Tough job, but how she puts it over!

FANCHON AND MARCO Present

### THE FLYING BARTLETTS

In Their "SUBMARINE" IDEA

Act Fully Protected—Patent Applied For

BILLY JACKSON, Personal Representative

RKO Office

## 3 Leading Agents May Join Forces

Freddie Fralick and Grant Dolge, two of Hollywood's leading agents, have consolidated forces, with prospects that a third among the leading agents, Jerry Mayer, will join the combine shortly.

With the names of Fralick, Dolge and Mayer in one agency, the organization undoubtedly would become an ace spot for picture bookings such as Hollywood has not heretofore seen. All three of the prospective members are now rated individually as right at the top of the top-notch ratings.

While the proposed amalgamation of the Fralick, Dolge and Mayer interests is not attributed by the members to the recent formation of a group of agents into an organization of agents, all three refused to join the newly formed group.

### Watchful Waiting

The new group announced as its intention the augmentation of good fellowship among the agents and the formation of a code of ethics for agents. Fralick, Dolge and Mayer declared prior to organization of the group that they would adopt toward it an attitude of watchful waiting, allowing the group either to prove or disprove its worth before they took definite action towards joining, or made a definite statement that they would not join.

All three also declared that their offices were conducted on strictly ethical lines, and have always been so, and that they did not feel in need of any code to further regulate their square dealings.

### Joyce Angle

There was also a feeling among certain of the agents that the new organization was the handiwork of Joyce and Selznick, promoted to further their own interests. Various reports were current prior to the organization meeting that the new group would by no means register a hundred per cent among Hollywood's agencies if the election showed a Joyce-Selznick control was to be put into effect. From pro-organization sources it was declared that this was not to be the case, but when the results of the elections were announced Frank Joyce emerged as president. Other officers were Ruth Collier, vice president; Eddie Siltan, secretary, and Morris Small, treasurer.

### Named as Board

Board of governors was announced as follows: Phil Berg, Freddie Fralick, Grant Dolge, George Frank, Morris Small, Harry Weber, Frank Joyce, Eddie Siltan and Ruth Collier.

Membership was announced as follows: Lichtig and Englander, Grant Dolge, Freddie Fralick, Harry Weber, Rebecca and Siltan, Edward Small, Phil Berg, Dunlap and Frank, Jim Ryan, Dave Thompson, Arthur Landau, Frank Joyce and Ruth Collier, Inc.

Immediately upon announcement of the elections and of the membership, both Fralick and Dolge declared they were not members of the organization having attended only one meeting to "find out what it was all about."

### Operating Independently

With the amalgamation of Fralick and Dolge, and the proposed joining with them of Jerry Mayer personnel of the combined organizations is not known, but it is believed all the present staffs will be retained. For the present Fralick and Dolge are continuing to operate independently.

The present Dolge organization includes Don Stetson Davis in the story department, Pierre Hunge, handling the writers, and Gus Corder as associate, working with players.

### BUBBLES BACK

Bubbles, class diver with Fanchon and Marco's "Under the Sea" Idea, has returned to Hollywood, and, it is understood, is being negotiated with for a part in Henry Duffy's "Irene."

## Morey Amsterdam

"DOCTOR OF MIRTH CONTROL"

All Kinds of Material for Radio, Stage and Screen

Loew's Warfield Theatre. Care Rube Wolf San Francisco



# PUBLIX TO SLASH UNIT COSTS AND ROUTE

## "Public Enemy" Is Best in Fair Week

Warner Brothers' Hollywood Theatre had the best comparative showing in a mediocre week at the picture palace box offices.

This spot, with James Cagney in "The Public Enemy," another gangster film, but a good one this time, did \$18,000. A Bobby Jones golf short was in support, probably accounting for some of the draw.

The Warner Brothers' downtown house took in \$15,000 with the same program.

The RKO Theatre had a good average week of \$15,310, with William Haines in MGM's "Tailor Made Man." Eight vaude acts, four big-time and four local bookings was the stage support.

### Runs Drop

The Orpheum had Constance Bennett in the second week of Pathe's "Born to Love," taking a drop of \$4000 to a total of \$7300 for six days. The heaviest money was that put on the line by women at the matinees.

The Criterion took a drop of \$6000 in the third week of another gangster film, "The Secret Six," with Wally Beery the big noise. The figure was \$12,327, still holding up the run to a very nifty level.

Loew's State was in the bear side of the market with "Young Sinners," with no particular name pull in it. The takings at this spot, with Fanchon and Marco's "Three Big Figures" Idea in support on stage and Lou Kosloff in the pit, were \$16,693.

### Oakie Not Hot

The Paramount was another not so hot spot, with Jack Oakie in "Dude Ranch," Jimmy Savo on stage and Oscar Baum's music.

The United Artists, after a capacity opening with Marlene Dietrich in "Dishonored," fell off as the week progressed, and figures were considerably less than fair.

Pantages Hollywood had Wheeler and Woolsey in "Cracked Nuts" and F. and M. Idea in support to the tune of \$12,462, which is quite okay for this spot.

The Biltmore, with the German "Die Foresterchristl" had a very good \$3800 week.

## Novelty Acts For Revival of Vaude

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in for the name draw of feature vaude acts.

A checkup shows that circuses and outdoor entertainment is going big on the coast this year, particularly in the big towns.

By an dlarge this form of entertainment, when properly handled, is having the best season it has had in the last two years. The big town returns are making the difference, the income from the small spots being about the same as last year.

Barnes is understood to be doing one of the biggest years in the history of that circus.

### INSTITUTE OPENS

The Health Culture Institute, Ltd., has opened at 5751 Hollywood Boulevard, in the former location of the Marshall Health System. The institute is for physical culture and health building, open-air conditioning exercises, baths and massage, with departments for both men and women. Alan M. Gage is consulting physician, and Carl Raeppele is manager.

### PHILBIN TO COME BACK

Mary Philbin, who for years was one of Hollywood's biggest silent day stars, is being set for a smash comeback in the talks. It was learned this week that Jerry Mayer, her representative, has her set for an ace role with one of the major studios, definite announcements to be forthcoming early next week.

### AL'S MOTHER DIES

The mother of Al Wager, popular local booker, died this week.

### HEDDING HAS MARYLAND

The Maryland Theatre at Los Angeles is now under the ownership of S. A. Hedding. E. B. Curtis has taken over the duties of manager.

## TOUR TO BOOM UP TRADE



Harry Holman

Harry Holman, ace character man of stage and screen, is so popular with the movie producers that he can't fill all the spots for which he is wanted.

Rufus LeMaire had him on the dotted line for a neat part in "The Star Witness" at First National, but Ben Thau, MGM casting director, and Charles Brabin, MGM director, discovered they needed him badly for the part of a Southern horse race man in "Horseflesh." So negotiations were started between the two studios, and LeMaire agreed to release Holman for the MGM role.

A number of the "Horseflesh" company, including Holman leave for location Saturday.

## Southern Exhibs Signed for A. T. O.

G. A. Metzger and A. Alperstein, president, secretary and business manager respectively, of the Allied Theatre Owners of Southern California, met with the San Diego exhibitors on Wednesday of this week at a meeting in the southern city. All indie exhibitors of San Diego, La Jolla and Tia Juna, Mexico, signed to join the A.T.O. of Southern California which is associated with the Allied States Association of Motion Picture Exhibitors, national organization of which Abraham F. Myers is president.

A majority of all indie houses in Southern California, numbering approximately 130, are now included in the membership of the organization.

### WITH DOC VAN CLEVE

PORTLAND, May 22.—Tommy Parker and his wife, Mae Tibbit, are here rehearsing with Doc Van Cleve's tent show. This engagement will probably continue through the summer. In the fall Parker and Miss Tibbit are expecting to return to the Majestic Theatre in Spokane, Parker as producer and Miss Tibbit as one of the principals with the company at that house. They left the spot May 12, after being at the house in the respective capacities of producer and principal for 12 weeks.

### BUY THRILLER

"Murder by the Clock," Rufus King's mystery novel, has been purchased by Paramount as an all-star production for William Boyd, Lilyan Tashman, Wynne Gibson and Regis Toomey. Ira Hards, New York stage director of "Dracula," "Blood Money" and "Twelve Out," has been signed by Paramount to direct.

### NEW PLAY

"Balloon" by Padraic Colum, will be the second Potboiler presentation of the current season, opening Tuesday, May 26, for a five nights run at the Theatre Mart. The play has never before been produced anywhere. It will be directed by Ole M. Ness.

### TOLER WITH HUGHES

Sidney Toler, Broadway stage actor, has been added to the Howard Hughes' air comedy, "Ground Hogs."

A Manufacturers' and Distributors' Exhibition on wheels, carrying 50 or more trucks and a troupe of about 70 performers, is set to open on the vacant lot at Sunset and Vine Streets, June 15, and thereafter take the road throughout Southern California for a 24 weeks tour.

The enterprise is in charge of Harry D. "Bob" Matthews, managing director, with executive offices established at 4272 South Broadway.

Entertainers will be mostly girls, and entertainment will be on the circus order, with two shows a day, running 45 minutes. Admission to the public will be free, the idea being to get across the business plugs of the exhibitors to as many people as possible. Also there will be no catch-penny sideshows and county fair booths or similar stunts. All effort will be concentrated on giving the public a good free show, and the exhibits a good big exhibition boost, including also a street parade, advance publicity and the like.

Backers of the enterprise claim it is just the tonic needed to give a boom to business during these hard times, when some such stimulant is absolutely necessary to wake up the lassitudinous buying public. In order to make the traveling pageant as impressive as possible, Matthews has set the rates low to exhibitors, the weekly price on displays ranging from \$5 to \$72.50. The exhibit booths are motorized, on 10' by 10' dimension, with 18 feet of front railing. Matthews delivers the booth without outside paint and decorative specifications complete. Displays, built inside, may be thus kept intact for an entire season. Small exhibits can be as effectively handled as well as the largest.

All the exhibit units will be in the opening day parades, estimated to be a mile of floats, two bands, a drum corps, a public address system and the traditional callopie. The drum corps is composed entirely of girls, with their big specialty a class Scotch number. Ronald French put on the drum corps numbers, and the band.

Entertainment features as an all-girl International Pageant Extravaganza and Circus Revue, a "Peep at Olympic Year." Clowns will be led by Rube White.

Choice spots in the ten Southern California counties will be played, three and four-day stands being made.

Bob Matthews is a man who has had many years experience in the exploitation field, and also is an experienced showman, having staged many entertainments, including specialties for Fanchon and Marco.

## Seattle

SEATTLE, May 22.—Carl Reiter giving a speech at the U. of W. School of Business Administration called "Business and Monkey Business." What ho!... Charlie Wellman living at the Olympic Hotel... Joe Pinard busy with plans for the coming lks' convention... Roy E. Oxman m.c.-ing at Coffee Dan's. Let us say right now... Roy E. Oxman m.c.-ing at new tune that is a winner... The Ed Krafts celebrating their first wedding anniversary... Bill O'Hanrahan giving out a recipe for hash... Tommy Olsen looking as though he had lost his last friend... Eleanor Boardman and King Vidor in town awaiting delivery of a new cruiser... Matt Moore slated to join them for a cruise of Northern waters... Nebo Harshman replacing Polly Butler at Coffee Dan's... Spencer Hill nursing a fever blister... Harry Mills meandering along with his inevitable pipe.

—RUTH.

### REGAS IN "ROPES"

George Regas has been included in the cast of "Ropes of Sand," produced by Miracle Pictures.

## Lead Sheet Panic Gives Boys New In With Ladies

SAN FRANCISCO, May 22.—Music men are giving out so few lead sheets and orchestrations that when local play boys want to impress a gal they say "Listen babe, be nice to me and I can get you all the music you want."

It's a variation on the "I'll put you in the show business" line.

## Play Practice Of Ads In Pictures

DENVER, May 22.—Theatre owners of Colorado and other Rocky Mountain states at their annual convention here deplored in a scathing resolution, the recently inaugurated practice of some picture makers of concealing advertising in pictures that are supposed to be purely of an entertainment nature, branding the ad film as something that "takes unfair advantage of exhibitors and creates dissatisfaction among theatregoers, and is, therefore a condition detrimental to the welfare of the theatre."

Block booking was also put on the pan as abusive to the theatre owner.

The former officers of the association were all re-elected, with Harry E. Huffman to continue as their president.

## W. B. Cut Prices In Local Houses

The summer price-cutting is on. Following the recent Orpheum cuts, both Warner Brothers Theatres are now down in their scales.

The Downtown W.B. house is 25 cents from 10:45 to 1; 35 cents from 1 to 5, and 50 cents from 5 to closing. Children at any time are 15 cents.

The Hollywood house scale is now 35 cents from 1 to 5; 50 cents from 5 to closing. Children are also 15 cents here at any time.

## F. and M. Seeking House in Denver

Fanchon and Marco are looking for a spot to show their Ideas in Denver, and it is believed that they will get a booking into that town soon.

They would also like to go into Chicago, it is understood, but opposition by stage show producers there has succeeded in keeping them out thus far.

The proposed home for F. and M. in Sacramento is now set to open with the Ideas within the next month or so, it is reported.

### RESUME CONCERTS

After a two weeks vacation the Long Beach Municipal Band resumed their concerts in the old beach band shell Tuesday, May 19. After September 1 they expect to move into their new quarters in the new Municipal Auditorium.

### BIG ADVANCE

DENVER, May 22.—Advance reservations at the Elitch Gardens Theatre point to a record-breaking season. Rehearsals to start at this historic old playhouse on May 31, with Jack Hayden directing a strong New York cast. Theatre opens June 6 with "Death Takes a Holiday" lined up as the opening production.

### START SEASON

DENVER, May 22.—Lakeside Park, popular summer spot here now open only on week-ends, will start its regular summer season tomorrow (May 23). Dancing, boating, swimming and regular amusement park features are offered for the pleasure seeker.

## To Cut Time Down To 10-Week Route

Publix is going to take another slash at its expense budget, according to word received here this week.

The new chop-down is to apply both to the number of Publix units formed, and to the production costs of the individual units.

Publix recently slashed their route list way down, cutting off the Pacific Coast and elsewhere economizing in their booking spots. Outcome of this left approximately 16 weeks for Publix units. The forthcoming slash will reduce this to 10 weeks, it is understood.

Also, the report says, orders are out to unit producers that they must hold down their expenses considerably under the previous figures. This ultimatum was said to have followed a study of the Fanchon and Marco production system, units of which are formed more flashily and with far less cost than those of Publix. The F. and M. budgeting system is said to be the Publix aim. This will be about half the present Publix budget figure.

## In-Front Ballyhoo On the Main Stems

The old time "circusing" attractions made a hefty comeback in Los Angeles during the past week, and not on Main Street, either.

The spots where the Barnumesquies were put into effect were the Fox-Palace Theatre and the RKO Theatre.

The Fox-Palace had the Hillbillies of radio station KMPC in person, and between appearances on the stage, the troupe were booked out onto the sidewalk where they did clowning to attract the passing throngs. And with lots of results, this spot packing them in for the entire week—being the only downtown spot which did so.

The RKO Theatre went backwards to the old spieler gag, with a man out front to shout the glories of the inside show to the passersby. Also to mention the amount of show which could be seen for the money, and otherwise do the hear-ye, hear-ye which is most familiar around the side shows of circus lots.

Incidentally one of the orchestra boys at the RKO got his first earful of the newly established spieler, and turned aghast to a fellow orchestra member.

"My Gawd," he ejaculated, "I wonder if next week they'll have us out front doubling in brass."

### TO HANDLE NEWS

SAN FRANCISCO, May 22.—Fox-Hearst Corp., producers of Fox Movietone and Hearst Metro-tone newsreels, have installed James Seebach, cameraman, and Warren McGrath, sound engineer, to handle local news stuff for the reels.

### OPENS BRANCH

OAKLAND, May 22.—Dance Art Shoe Co. has opened a branch store here, operating it in conjunction with the San Francisco headquarters. Dance Art carries a standard line of shoes and accessories. Sol Reines is in charge.

### OFF FOR MEETING

Dave Bershow, chief film buyer, and Jeff Lazarus, Southern California division manager and publicity director of Hughes-Franklin Theatres, left Friday for Dallas, Texas, to take part in the Texas-Oklahoma convention of the Hughes-Franklin Theatres in those states.

### FLAVIN WITH PAR.

Martin Flavin, author of "The Criminal Code," has joined the writing staff at Paramount. Flavin wrote the dialogue for "The Big House," the adaptation and dialogue for "Passion Flower" and the dialogue for "Torch Song."

### TAKE COLONIAL

The Colonial Theatre at Orange has been taken by Roy Terry and Miriam Lee. The house re-opens under their management on May 2.



# "SITTIN' IN WITH THE PUBLIC"

## Pictures

By V. Hegyi

### "THE PUBLIC ENEMY" WARNER BROS. PICTURE Warners' Hollywood

The gangsters again. But this time they're super-gangsters; there's nothing too vicious or vile for them, and yet they please enormously. James Cagney is largely responsible for this sympathetic attitude, playing the lead with such strength and unabashed honesty that he challenges admiration. But William Wellman, director, is undoubtedly the guiding force to whom credit goes for putting over a gangster film that has originality and realism, combined with plenty of entertainment and a moral for good measure.

James Cagney has a personality that packs a wallop. No matter how hard and mean and low-down his behaviour is, the reaction is favorable to him. His characteristic gestures and manner of speech would be offensive coming from a less ingratiating personality, but Cagney is apparently the kind of young man who can get by with anything—and he does.

Two kids are shown at the opening of the picture, and the lives of both are traced from childhood to maturity, when they blossom forth inevitably as a couple of daring gangsters. They develop naturally from wild youngsters whose energies are misdirected to first class criminals. Yet there is something so natural about this development that the bad boys get all the sympathy, and it is taken for granted that the good brother is good because he just doesn't care about being bad. Tom and Mike, the brothers, are brought up under the same circumstances and one is a plodder by nature while the other is too vital for his own good. Matt, Tom's pal, is another who has too much energy to contend with. It is this simple statement of circumstances as they exist that makes the picture one of absorbing realism and interest.

Edward Woods as Matt is second only to Cagney in point of excellence of performance. Handsome and eager he adds another natural note to the picture. Donald Cook as the good brother is right up to his part and Leslie Fenton as a gang leader, makes a vivid impression in his few scenes. Robert Emmett O'Connor, Murray Kinnell and Ben Hendricks give other outstanding performances. Beryl Mercer, Jean Harlow, Joan Blondell, Louise Brooks and Mae Clark are the fem members of the cast.

### "SHIPMATES"

MGM PICTURE

Loew's State Theatre

A houseful of women was on hand to give Robert Montgomery's first starring picture their enthusiastic support. And no looks of disappointment on feminine faces as they filed out, either. Montgomery used his ingratiating personality to its fullest extent in a characterization calculated to win over the few female hearts that have not yet palpitated to his "eternal boy" appeal. He is seen in one of those parts that no woman can resist—a noble youth with just the right touch of impishness, always doing the wrong thing, and being caught at it by the wrong person. Just a swell juvenile ready to step up and take what's coming to him.

Harry Pollard's direction is smooth and efficient, bringing out nice contrasts between thrill stuff and heart beats, and dividing the breaks between story and actors very capably. Clyde De Vinna's camera work is a distinct attribute to the picture. Use of the wide screen for a fire scene on an ammunition barge is especially effective.

The picture opens with Jonsey, (Robert Montgomery) a very lowly gob running into his first piece of grief when he finds that one of

his shore-leave girls is the wife of a mate who is his particular enemy. Then comes a bit of good fortune; he crashes with a young representative of the elite, naval and civilian, who takes him home to a party where he meets Kit, the girl. After posing as a big oil man from Brazil, Jonesy is exposed before his girl and her father, an admiral, for the mere gob that he is. That ends everything (at papa's request) until Jonesy and the admiral, who has meanwhile been retired, are heroes together in rescuing an ammunition barge. The result is that the admiral comes to an heroic end; Jonesy, already commissioned for a course at Annapolis, wins the friendship of his ex-enemy, and what is more important, wins the girl.

Hobart Bosworth does a distinguished piece of work as the admiral; an intelligent, dignified and sympathetic portrayal. Ernest Torrence is excellent as Scotty, the mate, a part that brings out his rugged talents as a comedian. Cliff Edwards gets hearty response on all his laugh lines.

Dorothy Jordan is her usual charming and attractive self in the part of Kit. Very cute and kissable as per the requirements of the part. Edward Nugent's small part stands out, thanks to his brightly accented personality. Gavin Gordon as a ritz but rejected suitor, and E. Allyn Warren, playing a Chinese man servant to the admiral, give pleasing accounts of themselves. Joan Marsh, Hedda Hopper and William Worthington, seen only briefly, complete the cast.

Adaptation by Lou Edelman and Elmer Daves; continuity by Raymond L. Schrock and Lt. Com. Wead, and dialogue by Malcolm Stuart Boylan and Delmer Daves, are capably done.

### "UP POPS THE DEVIL"

PARAMOUNT PICTURE

Paramount Theatre

A program picture of only mildly amusing proportions despite the fact that there are several very neat comedy characterizations by Skeet Gallagher, Lilyan Tashman, Stuart Erwin and a standout bit by Sleep N. Eat, Stepin Fetchit's dusky rival. Norman Foster is pleasing albeit his acting is slightly reminiscent of a line rehearsal. The gratifying effect of Carole Lombard's distinctive beauty is somewhat marred by faulty talkie diction that could easily be overcome. The picture is adapted by Arthur Kober from the stage play by Albert Hackett and Frances Goodrich, with the screen play credited to Eve Unsell. This talkie version will never achieve the popular success enjoyed by the original. Action, which is better suited to stage presentation, has not been adapted advantageously to picture requirements. A. Edward Sutherland directed.

A young author marries the girl of his affections, and makes an attempt to fit in authoring a book between an office job and social activities. The marriage had a trick proviso that would release the pair if either had any complaints to make at the end of one year. But they come through okay, the boy finishes his book and the wife submits it to a publisher who is a former sweetheart. He turns it down but tells them that the author has unmistakable talent, advising them to arrange matters so that he may devote himself exclusively to writing for a year or two. So the wife takes a job as a show girl and the boy drifts into the unsavory position of a kept man. A devil pops up in the form of a little southern neighbor to increase their difficulties, but finally surprise angles bring about a happy ending.

Skeets Gallagher gives one of his spontaneous and efficient comedy portrayals, teaming up with Lilyan Tashman (a newspaper woman). They prove neat foil for one another as smart comics. Stuart Erwin in an incidental part packs a lot of laughs into his brief appearance. Carole Lombard shows noteworthy development as an actress in the part of

the wife, and looks her loveliest. Norman Foster as the husband, offers a quality of boyish appeal that is worth developing. Edward Nugent and Theodor von Eltz turn in especially fine performances. The cast is completed by Joyce Compton, Eulalie Jensen, Harry Beresford, Effie Ellsler, Sleep N. Eat, Guy Oliver, Pat Moriarity and Matty Roubert.

### "GOOD BAD GIRL"

COLUMBIA PICTURE

RKO Hillstreet Theatre

Here is another creditable Columbia production. Direction, by Roy W. Neill, is highly competent. With only a fairish variation of the apparently immortal gangster theme to work with in Winifred Van Duzer's story, Neill has managed to emphasize particularly the human angles of the tale in a very knowing manner. His cast is well chosen and he has handled them with especial regard for their individual talents. Jo Swerling continues to prove that he can write easy flowing and natural dialogue consistently, regardless of story.

Practically every member of the cast does excellent work. No big b. o. names here, but each one delivers as if the entire responsibility of the picture depended on him—or her. (Even the baby, who got gurgles of admiration in all his scenes.) All of which speaks well for the director. Co-operation like this isn't usually manifest in a just fair story containing just fair parts, for no good reason, (regardless of good intentions of performers)—and that reason seems to be Roy W. Neill.

Marcia, a high-class gangster's moll (her first affair, by the way), finds a legitimate love with wedding ring, license, etc., all properly in order, signed and sealed. But Tyler, her gangster friend, resents her leaving him for a mysterious and marriageable stranger just when he needs her to establish an alibi for a killing. Marcia's loyal girl friend squeals to a detective the whereabouts of Tyler, who is thereupon pursued, captured and imprisoned. Part of the gang gets Marcia to go to see Tyler at the city jail; a couple of reporters make a front-page story of this visit, and her new life is wrecked—and a little stranger on its way, too. Her husband's parents, more especially the father, persuade her that she must disappear from their well-ordered lives, which she does, going back to Trixie, the girl friend, and her boy friend.

The husband goes to Paris to try to forget; the baby is born; Tyler, who has been sent up, escapes, and believing that it was Marcia who squealed, goes to her with a gun in his hand and blood in his eye. But the police detectives are on the job, and it is Tyler who gets bumped off. The husband, who has returned to claim his wife and child despite everything, reaches her just as she is about to go out of everyone's life after having given up her baby to her mother-in-law, and there is happy reconciliation all around.

Mae Clark does fine work as Marcia. She is natural and dramatic in the simplicity of her portrayal in a role in which she avoids the tritely melo. Marie Prevost as Trixie is a standout. She plays with absolute surety of characterization that is a pleasure to see. Big hearted, hard boiled, and regular, she's ace high in this type of part.

James Hall's engaging personality and ability as an actor bring sympathy to the rather ungrateful role of the husband, not an easy assignment to play sympathetically, but he comes through with honors. Paul Porcasi as Pagano, Trixie's boy friend, provides further bright moments with his clever work, getting smiles and chuckles for his neat comedy.

Robert Ellis does his gangster part smoothly and Nance O'Neil plays the mother with her usual finish and style. Edmund Breese does the father in properly priggish manner, James Donlan is a neat police detective, and Paul Fix, Wheeler Oakman and George Berliner prove capable in small parts.

## Foreign Films

### "ZWEI HERZEN IM ¾ TAKT"

TOBIS PICTURE

Filmarte Theatre

Direction, music, performance, story—its hard to decide which of these is the heaviest contributor to the success of "Zwei Herzen Im ¾ Takt." (Two Hearts in Waltz Time.) Geza von Bolvary, the director, has dealt so cleverly with other German musicals that it is only reasonable to assume that it is largely his brilliant work that makes this one of the sure fire hits of the year. Every picture seen by this reviewer in which he has held the megaphone, is distinguished by those indefinable touches that translate bits of life into terms of art. Not exclusively highbrow art either, he's too human for that.

Then there's the music Robert Stolz has written. The song from which the picture takes its name is one of those irresistible Vienna waltzes of spirited charm and delightful melody. Nor is "Zwei Herzen" the only piece of meritorious melody. There is "Auch Du" which is done with chorus, principal and comedian as part of the operetta with which the picture concerns itself. In fact, the music is as much a part of the picture as any single factor.

The cast as a whole is one that can't miss. Willy Forst is seen as Vicky, half of a team of lyricists. Oscar Karlweiss is Nicky, the other half of the team. Both rate a long list of superlatives for their spontaneous comedy, their singing and their definitely outstanding personalities. Walter Janssen playing Toni Hoffer, composer, wins the girl and lots of approval for his highly competent performance. Irene Eisinger is seen as a prima donna and Gretl Theimer is the inspiration for the theme song. Szoek Szakall does a theatre director, and Karl Etlinger is his subdued and comical assistant. Paul Morgan, Paul Heerbig and August Veckau make small parts stand out.

There is plenty of amusement in the story which describes the trials of the composer who can't find a waltz for his operetta until he is mysteriously visited by an unknown admirer, Hedi, supposed sister of Vicky and Nicky, who inspires him to write a lovely melody. But when she leaves him at the stroke of 12, the inspired tune goes with her, and not until the night of dress rehearsal does she return, dramatically singing the lost waltz. There is more than enough incidental action and there are extraneous situations that keep interest going 100 per cent throughout the film.

### "DIE FORSTERCHRISTL"

TRANSOCEAN FILM CO.

Biltmore Theatre

This is a fairy tale sort of picture, interesting chiefly to those who are content with a delicate and imaginative interlude that moves slowly and inconsequential through its several reels of lovely song and picturesquely decorative photography. There some pretense that the film is based on incidents in the life of Mozart, but it is a pretense that no one need take seriously. These incidents have only a very minor bearing on the picture itself. It is Christl, daughter of a forrester in the woods of Vienna, and her little love affair with Kaiser Joseph that provides the chief interest. Cinderella and Prince Charming again. But this time Cinderella has to put up with an everyday lieutenant after her brief acquaintance with the king is closed.

The director, Friedrich Zelnik, has let his musical talkie drift along with little regard for production as a whole, depending entirely and in leisurely fashion on trifling, if pretty and harmonious details, to hold up interest. He has taken unconventional lib-

erties with the character of Mozart, but none that could be offensive to that master's most devout admirers. Several of the better known and more simple Mozart melodies are used in "Die Forsterchristl," other music in the score being written by Bruno Granichstaedten, all of it delicately appealing and in keeping with the atmosphere of the film.

Irene Eisinger as Christl has opportunity to use her beautiful coloratura voice advantageously. She is dainty and vivacious, attractive and can sing so that it doesn't seem to make much difference what sort of picture surrounds her voice. Paul Richter is a very handsome and likeable monarch as Kaiser Joseph. Oscar Karlweiss restrains his ebullient sense of comedy and plays Mozart with a just-right note of fun. Tibor von Halmay does a broad comedy part for good laughs, and Andre Pilot, Fritz Daghofer and Jelly Staffel please in their parts.

### "CITIES AND YEARS"

Filmarte Theatre

"Cities and Years" is one of the lesser Russian propaganda pictures. Lesser, because its form is not as significant nor as artistic as that of "Soil" or "Storm Over Asia" or many other films of similar character that have come out of U.S.S.R. While the underlying theme may be the important angle from a social or economic standpoint, entertainment value is the important angle for the exhibitor, and in this one entertainment is only a minor factor. It is neither strong enough nor sufficiently stressed to make a favorable impression with an average audience.

Technically, too, the picture is under par. Direction, by Chervakov, tends to bring out dramatic points with childish obviousness. Emphatically, this is not the type of picture that will win over American audiences to a positive interest in Russian ideals of either art or economics.

The picture is a plea against possession, possessiveness and possessors. (In this case with regard to works of creative art.) It also flaunts ridicule at the misuse of the words "law" and "order," demonstrating that man-made laws for the benefit of the few, and the orders of those in power before the revolution were exercised at the expense of the worker.

Sacrifice of personal friendship for the furtherance of the Cause is depicted in the ultimate gesture of one man bringing about the death of his weak-willed friend. The necessity of avoiding the dangers of personal entanglements with royalists and capitalists are also shown.

Abdrey Startzev plays a Russian artist who, despite his desire to serve the Revolution proves too weak willed to carry out his intent. Bernhard Goetzke makes the most dramatic impression as a German officer. G. Michurin as a German who gives himself to the new Russia and A. Kostichkin in a tragic-comedy part are other members of the cast whose work merits mention.

## Presentations

### LOEW'S STATE THEATRE

Los Angeles

(Reviewed May 21)

An attractive and topical F. and M. stage show, this "Vacation Days" staged by Larry Caballo, with nifty specialties offered by Zelda Santly, impressioniste, Three Jacks and a Queen, adagio team, Lee Wilmot and Ralph Peters, tap dancers, Kirk and Lawrence, comedians, and Kathleen Kay, who sings, steps and looks cute at all times.

The show shoved off with a camping scene in the great outdoors, some of the campers arriving in an Austin for a solid laugh. The line offered routines of novelty style which included a fishing number and an effective offering in which the girls were costumes as deers, both very neatly staged.

Zelda Santly's Impressions were

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# "SITTIN' IN WITH THE PUBLIC"

much superior to the average run of this line of entertainment. Eddie Cantor, Fannie Brice, Maurice Chevalier and Helen Morgan were among her imitations, and each was done with keen understanding of how to portray the essential characteristics of the subject. She worked hard, kept up a good tempo and was rewarded with plenty of applause and enthusiasm.

Three Jacks and a Queen (Jack Starnes, John Roper, Paul Taggart and Helen de Forest), offered a four-people acrobatic adagio turn that involved sensational looking stunts. The act was set against a black cye with two of the men and the girl dressed in white and the fourth member of the team invisible in complete black covering, which gave an effect of the girl flying off into space and remaining poised in mid-air on the tricks. A smoothly worked-out illusion that got good results.

Lee Wilmot and Ralph Peters delivered their comedy lines to laughs every time. Wilmot scored heavily with a punchy eccentric routine that he put over in his own strongly rhythmic style. There is a wallop in his stepping that never fails to click in any setting in any house. Ralph Peters' specialty was notable for speed and clean-cut performance that was a pleasure to the eye. Both boys panicked the matinee customers with their burlesque on Kathleen Kay's graceful Hawaiian dance. This girl led other numbers in a pleasing and dainty style.

Kirk and Lawrence, mixed team, appeared as a pair of roping cow hands astride prop steeds and got every bit of comedy out of their offering with expert showmanship. Smart performers who know how to build for laughs and where to spot them most advantageously, their offering added another hit to the show. Flash finale with the girls as flowers in a garden set and Wilmot and Peters literally done up like pansies, made a clicko closing.

Lou Kosloff got his usual big reception on his violin specialty and the overture which was made up of two contrasting numbers. One was a "Study in Classics" and the other a hot rendition of "Tie a Little String Around Your Finger," in which six of the boys stepped out on a runway built around the pit, tossing souvenir strings to the house in best chorus girl style.

## FOX EL CAPITAN

San Francisco  
(Reviewed May 19)

More than the usual quota of specialty acts served to give this Peggy O'Neill show a variety of entertainment. Jay Brower, that master of the baton and type-writer, officiated.

Brower and band had a duo of numbers, the first a medley of river tunes featuring Lou Shaff, Lowell Hawk, Pic Smith, Henry Buettner and Bob Kinie and spotlighting "River Ste. Marie." Second was a hoked up version of w.k. classics and drew heavy laughs.

Giddy and Giddy, in hand balancing, pulled good applause. Abe Bloom, in his second week, sang "You Don't Need Glasses," working with Arminda Smith and the girls.

Alice Hamilton copped a lot of the show honors with her old lady character, which she sold to a fare-ye-well. Four sailors followed with several harmony numbers.

Finale featured "Moonlight Made a Lover Out of Me" sung by Marceline Emory, followed by Bloom chanting "Wabash Moon" while Cotta and Esmerelda danced.

Mel Hertz was at the organ for his community song workout. Picture was Will Rogers in "Connecticut Yankee."

—BOCK.

## PARAMOUNT THEATRE

Los Angeles  
(Reviewed May 21)

Perry Askam, star of the "Desert Song," Paris in Spring" and New Moon" (Pacific Coast produc-

tions), is heavily featured in one of the flashiest offerings seen at the Paramount for several weeks. But a heavy share of the stellar honors go to a vivacious songstress, Lorraine Tumbler, singing opposite Askam. In solos and duets she displayed a well-trained voice, and such as is seldom heard here in picture house presentations or musical road shows from the East. Working with ease and poise and handling herself like a veteran Scandals prima donna, her striking looks and radiant personality hit hard with the entire house. She is the classiest bit of starring material seen at this spot for some time.

Askam, with his fine baritone, stopped proceedings cold way into the picture at the close of the act. And this with a house that was far from being packed to capacity. His reception on the "Riff Song" and "Blue Heaven" proved that vocally he ranks easily among the most notable baritones on the Coast. Wearing a red costume similar to that worn in "The Desert Song," he made an effective appearance in a set representing the French legation grounds in Algiers.

The supporting company included a male chorus and the Paramount Debutantes on for the opening, and Edna and Johnny Torrance, whose acro waltz was a nifty piece of staging. A solo from the fem unfurled a mighty neat floor routine which included a complete front-to-back turnover from the floor, finishing with a back over that deservedly brought the heaviest hand of the evening. The girl is a natural for any class presentation or musical. Paramount Debutantes were not quite up to their usual form in the current offering.

Oscar Baum's orchestral offering from the pit, "The Melting Pot," is in line for praise. A medley of national tunes put over in solo form by various members of the band clicked solidly. Two men in the string section did a dab of a good job with "La Paloma," the drummer pulled a big hand and a big share of laughs with a Scotch bagpipe number, the cornet got strong returns on "O Sole Mio," and the third fiddler did a hebe bit that included nice string work of virtuoso order and comedy effects. A German band number and "Stars and Stripes" as a piccolo specialty brought the overture to a flashy finish that was particularly well received. Baum's aggregation contains a brass team that is just about the best in the West, and the customers come from week to week just for this man's splendid musical offerings.

## FOX

San Francisco  
(Reviewed May 15)

"Thirty Minutes on Broadway" LeRoy Prinz called his current stage show which is supposed to have contained some of the stuff he will do in New York next season for Carroll and Ziegfeld. Featured were Callahan and Jackson, Harry and Frances Usher and the G Sisters.

Cute talking opening by the 24 gals brought on the Sisters G who went through one of their dances. To one where Bobby Callahan and Billy Jackson did the same line of gags they did there almost a year ago in Prinz' "New Yorkers" Idea for Fanchon and Marco. Pretty broad-minded material, especially the egg hit, which should have been eliminated.

Gals in a Gypsy dance that again brought out the G's and then another drop to one where Harry and Frances Usher did their mind reading act that was plenty smart and drew the applause.

Girls on in aviatrix outfits to work into a finale that concluded what was only a fair show.

Walt Roesner's contribution was an overture titled "Golden West" in which he did a medley of tunes arranged by Earl Sharp. Modern-

istic setting was the big flash of the concert.

Joaquin Garay sang "Why Shouldn't I?" and encored in his usual manner.

"Young Sinners" held the screen and business pretty good.

—BOCK.

## FOX GRAND LAKE

Oakland  
(Reviewed May 18)

A plenty hot and sweet show this, with some okay acts and Jack Souders giving a good account of himself as m.c. over Peggy O'Neill's stage show. Show started with Sally Karlin doing "When I Take My Sugar to Tea," backed by the line and then Souders presented his violinist, Millard Martin, who bowed "Caprice Vennoise" to a good hand.

Tolman and Davis, cowboys, followed with hillbilly stuff and did well. Then came Scotty Weston, the dancing gob, who contributed a hard shoe number with the girls and a life and drum dance.

Davey, juggler, next, and over fairly well although on too long with some not-too-carefully selected chatter. Souders did well as his assistant.

Souders and the band put over "I Surrender" with the m. c. featured in a neat trombone solo.

Then came Don Smith who scored by tenoring a flock of semi-classics, high-lighting with "I Hear You Calling Me."

Billy Knox organed his usual community sing. Picture was "Never the Twain Shall Meet" and business quite good.

—HAL.

## RIVOLIE THEATRE

Denver, Colo.  
(Reviewed May 14)

After an unsuccessful fling at a light drama policy, Frank Milton changed back to musical comedy. This bill is more of a presentation type of offering, a nine-piece band on stage with Buster Graves doing the m.c. work.

Opening had line of nine girls working before band. Girls are pretty, well trained and offered several neat routines that showed up fine.

Bernice Gailey, new subrette, possessing plenty of charm and personality scored with a snappy song and dance.

Several good clean bits were worked in here and there, the material and handling leaving no complaint, all were funny and went over fine with the folks.

A new member of the Rivolie Players, Jack Keating, put over "Down by the Navy Yard," his hoofing going over big.

Ray Bacon, trick pianist, played several numbers in various positions, ending with a blind fold number that left you wondering how it's done.

Fanchon Milton, always a bi-favorite here, came on for a song, hoofing a nifty military tap routine to excellent returns.

Keating and Hunter stopped the show with a comedy song number, hoofing to a flock of encores. These two lads are plenty funny and had them rolling in their seats.

Buster Graves handled the m.c. duties in fine style, with Keating, George Hunter, Onie Lea, Fanchon Milton and Miss Gailey handling the bits flawlessly.

A fine show. This type of entertainment should prove quite successful in this house.

—DUSTY.

## FOX OAKLAND

Oakland  
(Reviewed May 18)

Par's "City Streets" held this house up to fairly good biz while F. and M.'s "Varieties" unit and Jan Rubini, in concert, supported. Rubini did outstanding movie themes of the past year for the overture doing it nicely, although the organ was a bit too heavy for the remainder of the orchestra.

On stage were four acts: Aerial Flemings, Baker, Dove and Allen, Sully and Thomas and the Nor-

man Thomas quintette. Flemings opened the opy with their sensational aerial work that drew them heavy applause.

Baker, Dove and Allen followed with Indian club juggling, interspersed with some fair comedy stuff.

John Sully and Muriel Thomas took care of the show's comedy with their gags doing a good job of the entire affair.

Norman Thomas quintette, colored, closed, and did it with a bang, the eccentric drumming of Freddie Crump providing a highlight of the show.

—HAL.

## Vaudeville

## GOLDEN GATE THEATRE

San Francisco  
(Reviewed May 18)

This week's show at the RKO mint is the best balanced bill to be presented at this money house in many moons. Weaver Bros. and Elviry were the attraction and they more than jammed them in—and what a performance. With all due credit to the handsaw boys from Arkansas, other acts on the bill should come in for their share of the back-slapping.

Bill opened with Mantell's Manikins, a standard act that has played everything all over the world. Mantell has a new act with many new novelties. Got the show away to a good start. Tyler and Saint Claire were next in a xylophone turn that pleased. Leo Mason and Sonny followed with a different kind of "female" impersonation. Miss Mason could have taken an encore with her "She's a Man" idea. James Evans, who does more with his feet than most people can do with their hands has one of the best acts of its kind in vaude today. This man is a wizard and his finish shows that something can be new when brains are used. Three Silvers, unison dancing boys, took an encore. Very good routine of the variety of King, King and King. Two nifty looking girls and a boy that is long on personality, Donavon Girls and Bishop, were there a million ways with some very close novelty harmony a la Keller Sisters and Lynch. Hard to tell which is the better act. They could have taken a couple more bows and possibly an encore. Good showmanship was shown by this trio in not milking.

Next came that funfest of the Arkansas hills, Weaver Bros. and Elviry. This act was divided into two stanzas, one of them divided with the home folks. Elviry was a show stopper, and Cicero clowned in his usual gawkish way to garner many laughs. And that Cicero boy is one of the best hoke musicians on the stage today. Abner acted as m.c. and introduced all the home folks and Elviry's chorus of sap femmes. This part of the act was a show stopper. The rube band and the specialties they presented were also applauded plenty. All in all, by and such, the Weavers and their clever gal, together with that bunch of goofy home-town-ers, can always be a welcome guest in any theatre in the world. We saw them twice tonight.

The picture was "Hellbound" with Leo Carillo. Carillo is popular and a draw here. Claude Sweeten's RKOlans did their duty in the pit in their usual fine way.

—BOCK.

## RKO HILLSTREET

Los Angeles  
(Reviewed May 21)

A few acts this week that really look and sound like vaude shine out effectively in contrast to the rest of the turns that are more or less okay on individual numbers but don't stack up so well on form or presentation. Dave Apollon and his International Revue, music and dance flash with Apollon

carrying the laugh end to good returns. Homer Romaine, aerialist, whose single would stand out on any bill, and Marve Jensen, class hooper, also a single, are the bright spots on the line-up.

Two harmony acts, one a trio of feds, the other six male vocalizers, a two-people comedy turn and a ring act for an opener, make up the rest of the bill. Al Erickson's overture was cut to a minimum at the performance reviewed, and Charles Beynon's customary song specialty in this spot was missed in the current bill.

Dave Apollon was in the closing spot, carrying an aggregation of seven mandolin and guitar playing Filipinos who know their strings, Danzi Goodell, hooperette and warbler, and a dance team, Agnes and Adeline, who worked together very smartly in a nifty toe routine. Apollon, in addition to crossfire talk with his boys, a funny line of m. c.-ing, and accordion and guitar playing, gave the act a wow finish with flashy hock stepping and fast pirouettes.

Homer Romaine does his act without benefit of musical support. He worked in a neat-looking set painted with figures of oversize elephants, making him look very small and human and daring in his routine of clever flying trapeze and ring stunts. His gags are well worked into the act and spotted with a good sense of showmanship.

Marve Jensen got good results with tap routines, single, double, and triple time in a rhythm number stood out as a classy bit of stepping. A novelty number, combining balance, taps and originality, was performed on a stand that looked like a sawhorse gone stage-struck. Very nifty.

Joe May and Dotty, in next to closing, wisecracked to fair returns. Some of their material is too old to be dragged out at this late time. Then, again, every so often they pulled a bright new gag that filled the house with glee. Both have pleasant personalities and make an excellent impression on appearance.

Snell and Vernon opened with a man and woman ring act in a rustic setting. Tricks were good, but not routine to set them off to their best advantage. Major, Sharp and Minor, fem harmonists, were decorative, with red, blonde and brunette types well contrasted. Songs were prettily blended, but of no especial distinction, with the exception of the blonde's deep blue voice in "Song of the Fool." The Rangers, six male harmonists, had a mediocre line of numbers pleasantly sung.

## Legitimate

## FERRIER'S FRENCH

San Francisco  
(Reviewed May 19)

Ferrier's is the only theatre in San Francisco producing plays entirely in French. It's run in connection with Andre Ferrier's French school, the work being done by students and patrons. M. and Mme. Ferrier direct, act and produce, and their little art center is immensely popular in the colony. They're in their tenth year. House, seating about 200, is in the basement of the Ferrier-home, and is done in modernistic design. Admission is \$1 and most seat sales seasonal.

Current offering is "L'Arlesienne," a lovely musical drama done by Alphonse Daudet, and is staged in a remarkable manner for so small a stage. The acting of Ronald Telfer, guest artist, is fine. Mme. Ferrier plays her part to perfection and Ferrier interprets Daudet to the nth degree. The play is long and difficult but so cleverly produced that the audience doesn't feel its length.

Others taking parts are Charles Fallon, France L'Hermita, Priscilla Ferry, Helene Labrit, Rene Borloz, Charles Resler, Francis Fer-

(Continued on Page 8)

Featured Singer

With

"Tomorrow's Stars"  
Idea

DOROTHY WELCH

At

Pantages Theatre

Hollywood

All This Week



# INSIDE FACTS Of Stage and Screen

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JACK JOSEPHS - President and Editor

Vol. XIV Saturday, May 23, 1931 No. 1

The so-called "business genius" of Hollywood has proved itself considerable of a failure.

Give it no matter what break, and it runs its course quickly.

First we had the "quickies." They waned, and a D. W. Griffith came along to give the movie industry new life by his "Birth of a Nation," the first big spectacle.

The imitative "business genius" seized upon this new lease on life avidly. They strove mightily to eclipse one another in spectacles. Came a Cecil B. DeMille who made the whole thing ridiculous by his "supers," so hokumized that it took an insensate palate indeed to swallow them. His fem body displays and impossible bath tubs got him by for a while, but they made the whole ultra-spectacle game absurd.

The the Griffith touch of ultra-sentimentalization, ethereal blonds twittering at birds, etc. Hollywood grabbed this idea for rapid public nausea.

And so it went down to the pre-talkie days when a satiated public left half-empty picture palaces the length and breath of the land.

Warners came along with their talkies, their introduction being mainly Al Jolson's singing. Then everybody sang.

Tonic for this oversupply was "Broadway Melody." They all started making them. Result: rapid fadeout.

Then this and that in oversupply until the gangster films took hold. Now that's been done to death.

And so through the entire history of pictures we find nothing but a so-called "business genius" rushing to imitate—never creating, but always imitating.

Again the movies find themselves in a bad way. The public lassitude is increasing. What next shall we imitate? say the "business geniuses."

Why not, at this crucial time, let real genius shine through? Why not discharge the imitative relatives and friends from the payrolls and seek real creative genius to take its place? Why not let the man with a story tell it, even though Magna Films or Super Films has not made a similar picture?

The stage has existed for hundreds of years on the culture of creative genius. So has the novel selling business.

Compared to these two industries, the movie business is a novice. But it is far the most arrogant of the three. Too arrogant to take advice from its elders. Too many mahogany desks and drawly secretaries, too many yes-men and chair-toters. Hollywood will never take any drastic steps for its own good. Not at the expense of its relatives, friends and courtiers. But the bankers may discover the disease and provide the remedy. They may demand less of hokey and sycophantation and more of genius. And then again, they will find Hollywood keeping them in the style to which they have been accustomed.

## FILM ROW

By Vi Hegyi

Warner Brothers-First National are expanding exchange headquarters. In addition to their present location they have leased the offices recently vacated by Tiffany, and the Vitaphone department will also move into the new headquarters. Slipper Motion Picture Supply Company after holding out on Olive street for about five years are taking the old W.B.-F.N. spot.

The MGM girls have occasion to go in for lots of social activity. This time it was a shower for the newest bride on the Row, Esther Piper MacWaters.

What is this business about Irving Carlin and his inflammable temperature that has such a disastrous effect on brake linings and mattresses? MGM is apparently entitled to claim the hottest salesman in town.

This looks like baby week, but the subject can't be closed without mentioning an adjective-defying set of pictures of Red Lentz' 17-month-old son, Robert

Lee. He looks just like his husky dad. (Compliment.)

Carl Bryant, RKO Pathe office manager, was laid up with a cold on Wednesday. Regrets. Hope he's back next week.

Three of the new RKO Pathe products are to be previewed this week: "Rebound," Ina Claire's picture; Constance Bennett's "Common Law," and "The Whoop De Doo Kid," Eddie Quillan's starring vehicle, which, one hears, Roxy considers the greatest racing story ever screened.

RKO is finding Joe Stout a very peppy salesman. He's kept moving about the territory at a great rate.

Louis Long of the Stafford Theatre at Stafford, became the very proud papa of an eight-pound baby girl last Thursday. And while on the subject, N. P. Jacob's announcement of Baby Marilyn Jacobs' appearance last week is about the cleverest, most original notice of the kind ever put in print. It's the inspiration of a real film man.

## On the Button

By the Ringsider

James J. Jeffries refereed his last big fight at Reno on July 3, 1905.

He counted out Jack Root in the twelfth round.

Root and Marvin Hart were advertised for the world's heavyweight championship.

Hart is said to have worked Root around so the sun shone in his eyes for the knockout.

Jeffries had gone into retirement.

He presented Hart with his title—if such a thing can be done. We like to think titles are only won and lost in the ring.

But just now we are compelled to accept other versions. Most of our present so-called champions are synthetic.

### Other Fights

After Jeff had crowned Hart, another claimant, Jack O'Brien, was calling for action.

Tommy Burns defeated Hart. They fought here in Los Angeles. It was for 20 rounds.

In 1907 Burns beat O'Brien in 20 rounds. That, too, was fought here. Burns then moved over to Colma, just outside San Francisco and knocked out Bill Squires in a round.

Jack Johnson then came into the picture. He went to Australia to fight Burns in Sydney.

The purse was \$35,000, of which Burns was to get \$30,000. Police stopped the contest in the 14th round and Johnson was declared the winner.

Johnson, riding the crest, returned and knocked out Stanley Ketchel in 12 rounds at Colma. That was in 1909.

### The Jeffries Fade

Friends of Jeffries persuaded him to come out of retirement against his better judgment to defend his title against Johnson. He had been on the bench for five years.

Johnson stopped Jeffries in the 15th round. Jeff could go no further.

Now Jeffries comes back again after 26 years as a referee on Tuesday night at Promoter Jack Doyle's Olympic.

He will handle the Battling Dozier-George Kerwin 10-round bout. It will recall to the older folks many a memory gleam from the past.

Jeffries will soon open a tour similar to the one Jack Dempsey blazed the last year and a half.

It is said Dempsey reaped a quarter of a million dollars as a referee. Jeffries can hardly hope to do that well. Yet he was probably a greater heavyweight champion in his day.

### Chance for Drama

Jeff beat more good men than Dempsey. There were better men to whip in his time.

They will always make comparisons—ask questions. Could Johnson have defeated Jeffries when the latter was in his heyday? What would Dempsey have done to the defensive Johnson—the determined Jeffries?

Wouldn't it be a fine GESTURE of sportsmanship if Johnson would step into the ring at the Olympic Tuesday night and shake hands with Jeffries?

Last week when Johnson boxed an exhibition here Jeff was not among those present.

Johnson said only nice things about Jim over the radio and elsewhere. Somebody rib-steaked them a bit and got a rise out of Jeffries.

During the last few days this rift has been closed, it is said along the boulevards.

And there may be a great surprise—a bit of drama enacted when Jeffries climbs into the ring in his gray flannels.

### How About Jess?

Bygones may be bygones. Imaginary clouds of the yesterday may melt into the TODAY.

And how about Jess Willard? He missed the Johnson exhibition, too. Maybe Willard, the marketeer and real estate baron of Hollywood—will join and make it a threesome of ex-champions.

Jeffries, John and Willard—that's a picture needing no caption—big enough to telephoto all over the world.

Promoter Doyle seldom gets into his own ring.

We doubt if he could resist this bit of ring drama.

Dempsey ought to fly down from Reno and get mixed up in this panorama.

This may be only a dream, but the wheels are in motion to try to make it come true.

## In Hollywood--Now

By BUD MURRAY



BUD MURRAY

George Olsen's Night Club in Culver City opened with the SRO sign out several hours before midnight, and hundreds were turned away by its genial manager, Dave Wolf, and Maitre "de Whassis" Henri De Soto.

One of the most cosmopolitan gatherings was on hand to pay a tribute to Joe Lewis, billed as the "King of Comics"—A great send-off was given to Joe by our boy friends, Eddie Cantor and Ben Bard, who were introduced.—For a while Ben acted as master of ceremonies—Fatty Arbuckle got one of the biggest laughs of the evening when he opened up his bit of "fun" by panning the entire works, and finally complaining about his waiter, whom he hadn't seen for ages after he once got to his table—So Fatty ordered some food while doing his act, and he got it—Joe Lewis did quite a long bit of entertaining, besides introducing the acts, and stage stars—What a marvelous achievement Joe has accomplished, after the sickness he had through his trouble in Chicago four years ago while we were there playing with George White's Scandals—He is a great specimen of "Never Say Die" and the good old Salvation Army slogan, "A man may be down but not OUT"—He deserves unbounded success—"More power to Joe"—The well-known stage and screen stars who stood up for a bow and some of whom entertained, were Bert Wheeler with his Missus (Bernice); Jack Oakie did his impersonation of Al Jolson, assisted at the piano by Con Conrad—Leon Errol assisted Marilyn Miller in "Looking for a Silver Lining"—What a musical comedy sensation these two were on Broadway!—Bobby Jones made his usual "four-word speech"—Ethel Shutta (Mrs. George Olsen) pulled a "gag" with straight man Ben Bard—and as we entered this exquisite night club the brothers Weinberg (Milton and Bernie) greeted us—The boys are handling the publicity for the club, and HOW!—A few others who stood up for a "bend or bow"—A couple of our ex-pupils, Mary Brian and Alice White, with the boy friend, Cy Bartlett, who is agog over his polo win of last Sunday—Mack Sennett, the director of famous pie-slingers—Eddie "Blackout" Welch—the shrimp booking agent, Leo Morrison—One of the Marx Brothers—Marjorie White, pert Fox comedienne, and her hubby, Ed Tierney, who runs a darn good dancing school in Pasadena—Frankie Albertson, another Fox player—Sally O'Neill, slimmer than ever—and our biggest surprise was running into our old playmate, whom we trouped with a few years ago, with Fay Bainter, in "The Dream Girl," we refer to our manager and pal, Teddy Barter, who just arrived in California—Gus Shy, the former star of Noo Yawk shows like "Good News," "New Moon" and "Follow Thru"—Lina Basquette looked just as young as she did when we trouped in "Le Maire's Affairs" in 1926—Joan Bennett, Charley Winninger, another Broadway musical comedy favorite, who is a confirmed picture player—Mary Frances Taylor, our ballet directress, and her boy friend, Gene Brooks, the oil man, guess he is "Charlie" (Ouch!)—Abe Roth, popular fight referee—Bill (Stage and Screen) Boyd, with our boy friend Teddy—Betty Compton and Grant Withers, and a very big reception for that popular Tommy Meighan—Zelma O'Neal, the newlywed, gets up and does the old reliable "Varsity Drag"—Stewart Irwin—June Collyer—Al Herman—and that aristocratic master of ceremonies, who worked for us last year in the RKO stage shows—Wesley Ruggles, now well again, after that tremendous successful picture, "Cimarron," so, well, that gives you a faint idea of the marvelous crowd who came mostly out of friendship for that lovable Joe Lewis, including some of our leading columnists and writers, including Edwin Schallert—Jimmy Starr—Jerry Hoffman—Louella Parsons and John Medbury, who told a couple of gags, and "Ripley It or Not" they are all IN HOLLYWOOD NOW.

Of course the tremendous crowd bewildered the waiters and management, and whether you paid for your food or not, you had to take it when you got it, and like it, "hot or cold"—But these things will be ironed out and running smoothly.

To the opening of the old East Side Fight Club, now run by that gentleman, Frank Kerwin, with fine vision from any part of the house, plenty of fresh air, but a bit too far from the beaten tracks—A very good-sized crowd attended the opening to pay tribute mostly to Frank, who also deserves a break, and by the looks of the paid customers, he got it this night—Now if he can drag some real fight cards here, he will get the customers—We noticed B. B. B. wearing a Palm Beach suit in HOLLYWOOD, CALIFORNIA—Joe Lewis ducking all the blows—Ed Larkin, our former dance man at the RKO—George Raft, who landed a fine picture contract through his fine work in "Quick Millions," with his boy friend, Slapsy—Maxie Rosenbloom—Sunkist Eddie Nelson, with his Missus Dolly, a couple of real fight fans—Inez Norton.

To the Brown Derby for lunch, where we haven't been for ages, and we run into Bryan Foy, now arranging to produce his own pictures—Charley Judels, our old confrere, with the old Shubert regime—Harry Burns, who was on his way to three other places, and wound up in the Brown Derby, which only goes to show you that "it will get you in time"—Leo Carrillo stops at the table for a few words, just back from his Noo Yawk jaunt—will be guest of honor this week for Joe Lewis—George Stone, Fox picture character actor, and Herb Sanborn, the proprietor of this place, eating in his own "Derby"—Harry Rosenthal, well-known writer and pianist—Bill Perlberg back in town—Larry Ceballos, now dancing directing for Fanchon and Marco, getting a hurried lunch—Redmond Wells stops in for a minute—Jean Hersholt in a booth—and so we wind our way back to the studios to continue our rehearsals of the revival of "Irene," which Henry Duffy has entrusted to us—Bringing Bobby Watson on from Noo Yawk to play his original part of Madame Lucy—there will be a real chorus and augmented orchestra under the direction of Harry James—Opening at the El Capitan the 31st of May, with Miss Dale Winter in the title role—Maybe the public wants musicals at the Duffy prices, at least we hope so, IN HOLLYWOOD NOW.

To the Friday night fights for the first time in several weeks, to see Referee Fred Gilmore instruct Slapsy-Maxie Rosenbloom how to fight—Max has been fitting his style for years, and in one night "Gilmore the Lion" thinks he can change his style; and yet he gets these big assignments week after week—What's the matter with Abe Roth or Benny Whitman? Garry Cooper and Lupe Velez regularly at the fights, but now that Lupe has gone to Noo Yawk we will miss her shrieks at the decisions—and Gary is so quiet and unassuming—a couple of old-time burlesquers, Bobby North and Hugh Herbert, now in pictures—Dick Arlen down in front—John, Ed and Dan Quillan—Edmund Lowe and Lilyan Tashman—We notice the retired Dummy, former newsboy in front of Henry's Restaurant—We hope the Dummy hasn't bought a home in Beverly Hills—Jed Prouty and his Missus back at the fights—Frank Fay—Our old co-worker, Macklin Megley, with the man who built our stuff, Harry Brinker—Is there a conspiracy?—The Westmore Brothers, expert wig and make-up men, who transformed some of our best juveniles into dashing soubrettes and show girls at our last Masquers' Public Revel, and they are all IN HOLLYWOOD NOW.

To Henry's for a little "snack," run into Jack Waldron, who leaves for a long Fanchon and Marco tour—Bill Newberry, publicity man at MGM—Willie Collier, Sr., having his oats—Ken Murray, funny man at RKO this week—the famous old-timer in baseball, Mike Donlin—and we went to take a look at the old boy Jack Johnson step three rounds with Young Jackson, and how he stepped around!—Ran into Tut Mace and her boy friend, Doc Mace—Patrick Frances Shanley—Gus Shy—Wilson Mizner—Stanley Fields and back to HOLLYWOOD once again. GOOD-NIGHT, FOLKS.



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**SCHENOK IN S. F.**

SAN FRANCISCO, May 22.—Joe Schenok was here this week to look over the new United Artists Theatre (formerly Premier) before its May 28 opening, and to work on a financing plan for the acquisition of more Northern California houses. He was accompanied by Lou Anger and Dr. A. H. Giannini.

**NEW FOX HOUSE**

SAN FRANCISCO, May 22.—Fox West Coast opens its latest, the Arlington, at Santa Barbara May 22 with Walter Kofeldt in as manager. A special train of Hollywood execs is expected up for the inauguration. A Mexican Tipica orchestra will supply the inflexible entertainment. Kofeldt was former Pathe Exchange manager and later chairman of the Film Board here.

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"New York Prices."**Market Street Gleanings**

SAN FRANCISCO, May 22.—An aggregation of note, including Carl Scott, Don Waite and Buttercup Roberts, discussing the yachting possibilities of the coming season, as if it mattered to them. ... Jack Whittemore is a confirmed night owl. ... Al Pinetti and Syl Oliva going over the new decorating plans at the Roof. ... Tubby Garon looking for plugging opportunities. ... George Wendt, Rex Glissman and band grabbing a bit of sustenance at the Warfield between rehearsals. ... Our stolen car department augmented by the loss of Al Burgess's chariot. ... Ruth Manly and her boy friend loading up on hot bran gems at the Hotcake. ... Sam Marks couldn't make his Clear Lake trip, due to mal de mer of his passenger. ... Alan Drady is a charter member of "The Way of All Flesh Club." ... Claude Sweeten closed his pony golfing simultaneously with the Granada Golf Greens. ... The Weasel, otherwise Claude Johnson, has a hidden vice in that he plays a theremin. ... Sid Cahen has opened a new tobacco emporium downtown. ... Jim Foley accumulated a nice tan at the Native Sons Grand Parlor. ... Harold Wenzler going into Lucerne for the summer in charge of the local ballroom. ... Floyd St. John showing a Japanese opus to a few sons of Nippon. ... Charley Muchman at Warner Bros. admiring his concern's "Public Enemy." ... "Constance Bennett Born to Love at Reduced Prices," sez the Orph marquee. ...

A big night at the Mark Hopkins. ... Lloyd E. Yoder, pressie agente extraordinaire for NBC, tripping the light fantastic with charming blonde Ann Sawyer. ... Lawrence Tibbett in a blue shirt and needing a shave, but still drawing sighs from the flaps as he dined. ... Les Fountain of Long Beach. ... Jean Wakefield singing a tune while Anson Weeks' orchestra pounded out a lot of classy things in the way of dance music, and Xavier Cugat directed the tango orchestra for those of Spanish blood. ...

A lot of Hollywoodites in town during the

week, including Dot Mackaill, just back from the Islands. ... Mrs. Roy Del Ruth, wife of the WB director, returning from the same spot. ... Jim Tully up to visit Richard Bennett, who lives at Los Gatos. ... not forgetting Harry Green and Vera Gordon rehearsing for "I Gotta Get Rich" ... and Ralph Lewis Knapp, ex-mayor of Los Angeles and former San Francisco theatre manager, and Sid Grauman, who opened his "Street Scene" to okay business. ...

George Warren scurrying to his office after "Street Scene." ... Louis Lurie, Armand Cohn and Paul West among others o.o.-ing the first night. ... Exec staff for this show is: Lee Parvin, mgr. ... Ham Beall, personal rep. for Grauman. ... Glen Coulter, stage director. ... John Crump, stage mgr. ... and Sam Bonnell and Zedora Wells, asst. stage mgrs. ... Frank Siggilia will handle the ticket sale for "Pinafore" at the Tivoli. ...

The latest wrinkle in local bootlegging circles is to deliver ginger ale and ice along with your gin. ... Peggy O'Neill has fired Frank Shannon again — three times and out. ... Sig Bosley "Whistling in the Dark" to a plug. ... Bernie Prager and Dick Arnold looking over Leila Grant's music counter. ... Jack and Babe Souder dancing at the St. Francis. ... Vic Rodman anklung down Turk Street. ...

John Wolohan playing a lousy game of horse-shoes and getting trounced. ... Walter Weber poring over a lot of old music. ... Jesse Stafford, Gene Rose, George Rose, Monte Barton, Ziggy Seigrist, Frank Snodgrass and more other musickers and pluggers than you can count on two hands rolling 'em down the Recreation bowling alleys. ... Lig Garron creates a sensation by throwing the most and best gutter balls of the evening. ... Mike Garrity is planning a June wedding. ... Morey Amsterdam sez his girl friend "Sugar" is coming up from Hollywood, all of which makes it tough on the Warfield front row.

**Open Offices for  
Theatre Business**

SAN FRANCISCO, May 22.—J. Leslie Jacobs, former real estate director for Fox West Coast, and Morgan Walsh, well known film man, have opened offices in the Kress building. The firm will direct and handle theatre planning, financing, surveys, realty, and brokerage, as well as general real estate transactions. A branch office will be opened in Hollywood in the next month, and in other key coast cities as the need grows.

Walsh will continue his duties as president of the Independent Exhibitors and his business of the Movie Star Service Co., fan idea, which is well established nationally in the theatrical business. He was former Warner Bros. exchange manager here.

**ON WORLD TRIP**

SAN FRANCISCO, May 22.—Harriet Huntington, wealthy Los Angeles society girl, has sailed from that city on a world trip taking with her a camera and a crew of assistants, including Tom White, director; Leon Shamroy, cameraman; George H. Bowles, manager, and Mrs. Sidney Burman. Company will film dances of various countries visited.

**LOU DEVINE CLOSES**

SAN FRANCISCO, May 22.—Lou Devine has closed at the Capitol after ten weeks of comic-ing and has left for Chicago. He's succeeded by Sammy Weston coming from Chi. Hazel McGuire (Mrs. Weston) is also in the burley show.

**San Francisco To  
Honor Belasco in  
Special Service**

SAN FRANCISCO, May 22.—Honoring the native San Franciscan who passed away in New York last week, this city is planning memorial services for David Belasco. Mayor Rossi and a citizens' committee are working on the event. Leading singers, speakers and friends of the late legit producer will participate.

Belasco was born in San Francisco in 1859 and began his theatrical career here as usher in the old Baldwin theatre, rising later to call boy, spear carrier, players of parts and finally a director.

His will, filed in New York this week, left \$5000 to each of his four brothers, all of whom are on the Coast. They are Eddie Belasco of Belasco and Curran, Western legit producers; Abraham (Walter) Belasco, former stock player; Sol a letter carrier, and Henry. His daughter, Mrs. Morris Gest, several employees and the Actor's Fund of America were also remembered in the bequests.

**DO SECOND WEEK**

VANCOUVER, May 22.—Conklin and Garrett's All-Canadian Shows, after a heavy week on the Cambie Street grounds under the auspices of the local Elks, moved their attractions to a lot at Central Park for a second week here. After this date they will load the cars and head for the Canadian prairies for a summer season.

**ROBS KITSILANO**

VANCOUVER, May 22.—Paul Pitner, manager of the Kitsilano Theatre, a F.P.C. Corporation suburban house, reached the theatre Thursday morning to find the safe cracked and \$260, the receipts for the preceding evening, missing. This is the second time the Kitsilano has been robbed within a month.

**HOLDS UP COLUMBIA**

VANCOUVER, May 22.—A lone gunman held up the treasurer of the Columbia Theatre and helped himself to a bag containing the day's takings. L. Burde, the treasurer, had just parked his car and was entering his apartment in a residential section of the city when he was held up.

**Two Legit Shows  
Open to Good B. O.**

SAN FRANCISCO, May 22.—Sid Grauman's "Street Scene" and Belasco and Curran's "Elizabeth the Queen" with Pauline Frederick provided the big noise of the current week, "Scene" reopening the Geary after a lengthy period of darkness.

Full week is not yet completed but current indications point to a neat intake for the Frederick opus with Grauman's show coming close behind. Latter is in for only two weeks with Mrs. Leslie Carter in "Shanghai Gesture" to follow.

Frank Craven bows out of Duff's Alcazar Saturday night to a probable closing figure of \$4500. "I Gotta Get Rich" with Harry Green, Vera Gordon and Will King opens Sunday.

Sid Goldtree's Green Street closed.

Whiteside, Post and Reed open May 24 at the Columbia in "Typhoon."

**CAN'T JACK PRICES**

VANCOUVER, May 22.—MGM's "Trader Horn," playing the Dominion and billed for a two weeks' run at a dollar top, was pulled out Wednesday of the second week. Business the second week was a wash-up and none too forte the opening spasm. The regular customers who flock to this stand daily for 35 cents, bucked at the raise.

**BUSINESS FAIR**

VANCOUVER, May 22.—Business was fair the current stanza at the majority of the major houses, with the RKO Orpheum in the lead.

**NOW THE ROSE**

VANCOUVER, May 22.—The old National Theatre on Hastings Street, which has been running second and third run pictures for a number of years and is now being overhauled under new management has had its name changed to The Rose.

**GOLF CRAZE DEAD**

DENVER, May 22.—They can't revive the pee-wee golf craze here. With the coming of the summer season a few midget golf course owners have tried it, but they're playing to barrel enough people to meet the light bill. Most of the course owners have given up all hopes of realizing any more out of their investments, and their spots remain dark.

**RKO Golden Gate  
In Best Showing**

SAN FRANCISCO, May 22.—RKO's Golden Gate came off proportionately best in a week marked by several days of extremely hot weather that kept ticket buyers away. With a bill that included Weaver Bros. and Elviry on stage heading the eight acts of RKO vaude and Leo Carrillo, big local fav, screening in Tiffany's "Hell Bound" that house cleaned up to the tune of \$17,500, which is plenty good. "Subway Express" current.

Other than that there was little to rave about. Fox with "Young Sinners," Walt Roesner and a LeRoy Prinz stage concoction drew down a pretty good \$37,500 while "6 Cylinder Love" now shows.

Loew's Warfield with Charlotte Greenwood in "Stepping Out" did well enough, an intake of \$21,500 indicating the lank comedienne's growing popularity. "Too Young to Marry" now on.

Paramount had a poor week with Clara Bow in "Kick In," a fair \$17,000 being received at the box office. "Trader Horn" opens Saturday at pop prices and with it Jesse Stafford's band, and a good business is looked for.

Orpheum did a fair \$8500 on second and final week of Constance Bennett in "Born to Love" with Radio's "Young Donovan's Kid" current and big things expected.

Warner's "Public Enemy" drew 'em into the Warner Theatre, a Bobby Jones golf short helping pull in a \$12,000 gross.

**GARRITY TO WED**

SAN FRANCISCO, May 22.—Mike Garrity, assistant manager of the Orpheum, has announced a forthcoming June marriage to Esther Aga, non-pro.

**EXECS IN S. F.**

SAN FRANCISCO, May 22.—Hiram Brown, president of RKO, and David Sarnoff, head of RCA, were here this week.

**TO O. O. BURLESQUE**

SAN FRANCISCO, May 22.—Warren B. Irons is expected from Chicago this week to look over his Capitol, local burlesque spot.

**IS PRINCESS MANAGER**

SAN FRANCISCO, May 22.—Bill Connors is now manager of the Princess Theatre, succeeding Jerome Arend who resigned to take over the Rio Nido Theatre at Rio Nido on the Russian River.

**JOINS IDEA**

SAN FRANCISCO, May 22.—Frank Hill has joined Fanchon and Marco's "Russian Arts" Idea in Portland as manager. He was formerly with Kolb and Dill.

**LEO BLOCK DIES**

SAN FRANCISCO, May 22.—Leo Block, the brother of Mrs. Hulda McGinn of Allied Amusement Industries, died last week.

**GOLDBERG DIES**

SAN FRANCISCO, May 22.—Funeral services were held this week for Arthur Goldberg, former manager of the Silver Palace, Market Street grind house, who passed away at his home.

**TO HAVE RECITALS**

SAN FRANCISCO, May 22.—Riva and Orr, dance teachers, will stage a recital at the California Club May 23, using pupils of their studios and featuring themselves as soloists.

**LEGIT DOESN'T CLICK**

VANCOUVER, May 22.—The Civic Repertory Players who opened at the Vancouver two weeks ago for an indefinite run, featuring new guest stars weekly, folded the end of the second week after cutting from \$1 to a 75 cent top. The two productions presented were Mitzi Hajos in "Dear Me" and May Boley in "Stepping Sisters." Warm summer weather, the business depression, talkie competition and what have you, are some of the reasons given for the lack of patronage extended this very excellent company.



## Reviews

(Continued from Page 5)

er, Maurice Goudal, Simeon Penner, Marcel Peter, Helene Strause, Helene Pelenac, Marie Ferrier, Adrienne Stampolis, Dorothy Courneur, Virginia Conner and M. Lariss.

Music was by Clementine Chappelle, violinist (daughter of Louis Chappelle, the artist), Gladys Steele, pianist, and Ben Halladay, organist. All sets, designed by Andre Ferrier, and are done beautifully. Ferrier believes that the art of the theatre demands neither large nor expensive settings. And he is right. He puts his utmost thought into his plays and they reflect it. **BENE.**

## Burlesque

## CAPITOL THEATRE

San Francisco

Reviewed May 19)

The bill this week at Walter Pons' shimmy palace was not up to last week's show but it was a good piece of entertainment, nevertheless. Opening around George Grafe in a Spanish setting singing "Beautiful Pain" and "Marcheta," with the girls representing dons and senoritas. Two of the girls put over a specialty during the course of the presentation and a fast finish brought the ensemble to a beautiful closing. Lou Devine and "Peanuts" Greenman, the two lever comics, were on next in a row blackout. Millie Pedro and the girls then in a fast number, Millie singing "Got It Bad." A courtroom scene was next with Lou Devine, Paul West, Miss Texas, George Grafe, George Yoman, and an unidentified girl, doing the old hat bit, in a new way. Mary Sunday, God's gift to the opera glasses, was next in a fast number, assisted by the one girls. Mary has that thing that Clara Bow is accused of. George Grafe again clicked in a Volga Boatman" ensemble with special effects, props, and girls posing in the "yes" manner. This scored. Texas and West then played some new and old melody and Miss Texas still has that sipping complex. West still the upper showman, as usual. Peggy Reynolds and the girls put over a nice piece of work in a specialty, with strips by Peggy. Landis sisters then harmonized in their sweet way. Millie Pedro in a blues lament followed and was morbid. Closer had Texas and West in a marvelous setting, with Peggy Hill stripping, and the line girls in evolutions that brought the whole company on to a bang-up finish. Lou Devine, "Peanuts" Greenman, George Grafe, Texas and West, Misses Reynolds, Hill, Pedro, George Yoman and others contributed character parts in lackouts and bits between each number and specialty.

Show was enhanced by Buck Heall's special sets. Al Beatty's outfit played the show in its usual better and better way. Picture was "Big Boy" and one of those things. Business good. **RUBE.**

## Band Reviews

## FRANKLIN'S RHYTHM KINGS

Rivoli Theatre

Bill Franklin's Rhythm Kings, nine-piece aggregation now featured as a part of the stage presentation at the Rivoli Theatre, can only be said as living up to their billing.

These boys play both classical and popular music to perfection, their opening overture usually coming in for some strong applause.

Franklin, at the piano, always gives them a hot number that takes acers with the customers, judging from the hefty hand always received.

All of the boys sparkle with veracity, offering individual specialties, song numbers, hoofing and comic business, all of which point them out as fit for top billing on any stage, radio or dance program. **DUSTY.**

## NEW RADIO DEPARTMENT

A new department has been established at Radio Pictures Studio to be known as the re-recording department. Its function will be the "dubbing in" of musical cores and sound effects. George Marsh is in charge.

## CLOSEUPS AROUND HOLLYWOOD

By the Sundodger

In spite of hard times the better class of thieves are confining their professional activities to the homes of strangers. During the course of a not particularly wild party at the residence of a production manager in Beverly Hills last Monday night a guest left his wrist watch in a bathroom after washing. Half an hour later he missed the watch, went back to the bathroom and found no trace of it. Was not sure he left it there. A maid tipped him off a "guest of a guest" whom she suspected of finding and keeping the time piece. Investigation proved that she was right. The thief confessed, there being nothing else to do. Said he was broke and the temptation was too much. The guest who brought the thief with him to the party was all hot and hectic and the whole thing added little to the gaiety of the occasion.

It is suggested that the new rule barring any and all except visiting royalty from these studios be applied to the homes of studio people during parties—with the necessary exception of the invited guests.

Tod Sloan and Jack Johnson playing pool might be likened to Kolb and Dill or Weber and Fields, only more so. The diminutive ex-jockey and the huge heavyweight champion are several feet apart in height; Tod is pale and Jack is very black; Tod plays wonderful pool and Jack is not so good.

Tod nearly acted as second for Jack during the latter's exhibition at the Olympic Tuesday evening. The ring was too high for him to climb into and he was satisfied to watch the proceedings from a ringside seat.

One-Eyed Connolly tried to get in to a court room a few days ago to be present at the hearing of an acquaintance. He was mistaken for Ben Turpin by a near-sighted attendant who claimed that Ben owed him ten dollars. It took some time to convince the attendant that One Eye was not Ben and Connolly swears that the court house door is one gate he will not try to crash in the future.

Paul Hurst keeps a separate bank account for a fund to be used for loans to friends who are in hard luck. When the loans are repaid the money is returned to the account and again become part of the revolving fund. When the fund runs out borrowers are just in hard luck so far as Paul is concerned. Not a bad idea. Would-be borrowers depend upon the honesty of other borrowers. When all fail to pay there is no fund.

Charlie Murray just returned from Florida where he visited his grandchildren. Charlie has not

had a drink of anything stronger than buttermilk for nine years, looks ten years younger than he did ten years ago and is looking forward to being a great-grandfather and taking up polo. Wotta man!

It is alleged that Phil Ryan is through as a producer. His first Chester Conklin comedy, written by Fred Palmer and directed by Harry Edwards was a wow. The rest of the series were pretty terrible. It was no fault of Chester's—just bad stories and worse direction. The series might have been a success if Ryan had left the stories and direction to Palmer and Edwards and kept away from story conferences and sets. Ryan is a good distributor, and a useful man as a cheer leader during police parades and firemen's conventions, but as a supervisor of comedies he has peers.

Max Asher has opened a new "Magic" shop in Pasadena where he has built up a following in a short time. His stock of tricks and novelties is larger than he carried in Hollywood where he recently sold out. Sol Carter, former comedy comedian is in charge of the old Hollywood shop.

Hollywood has been interested in the romance of a tall leading man and a little brunette star. Bets have been made as to whether or not they will marry. It will come as a great surprise all of a sudden to hear that they have been married for nearly a year. They will not be able to keep the secret much longer. In fact the Sundodger will just have

## Issue Warning on 2-Feature Policy

Further notes of warning concerning the danger of the "double feature" booking policy are emanating from Hollywood to exhibitors.

Warnings are that the exhibitors who get a momentary box office gain from the policy are in reality planning for their own ruin—provided, of course, that the practice becomes sufficiently widespread.

It is stated that this "cut rate" entertainment, if prevalent, will mean "economy at the factory," to-wit a cheaper grade of pictures from Hollywood. This can result in only one thing, a falling off at the box office and the consequent ruination of hundreds of theatres throughout the country. It is stated that the public has been educated up to quality and will never again accept mere quantity as a substitute, and double-features means quantity at the cost of quality.

to print their names if Hollywood does not wake up soon.

There is a ghost haunting Hollywood. Al Hale! Who remembers Al Hale, said to be the most arrogant and profane director that ever shouted at a trembling company of actors in the old days? Well, let's forgive Al all his sins. He is limping about Hollywood, crippled beyond hope of ever resuming his directorial activities. Welcome back, Al—do you remember that battle of words down at the hotel at the corner of Garfield and Hollywood Boulevard? Oh, those old days! Jimmie Youngdeer was a big boy then. Yes, sir! and Pat Hartigan was going big. Oh, ho!

Speaking of Jimmie Youngdeer—how many know that Louise Glaum is living quietly in Los Angeles? And a clever actress is not available. Wonderful voice, marvelous personality—what's wrong with Louise? Can it be her husband? Is she Harassed too much?

And where is that hotel that Betty Compson was going to build up on a Hollywood hill? What's gone wrong with all these promotions? And where is Betty's library. A bookseller in Hollywood is alleged to have made a living selling Betty books that—well, not generally distributed. Kind of naughty books. That is, the Sundodger has been so informed. Anthony Comstock has been squirming in his grave, "it is alleged." Naughty Betty?

Marcia Madden, the new "find" in Hollywood, is continuing her term in Hollywood High to the end of the term. She has no manager, no press agent, no booster. Just talent and brains—plus beauty and poise. And what, after all, is necessary on top of that and those. Miss Madden is going to finish her term in school and then take a little rest at the beach. Then she will start working under a contract with one of the big studios.

Marcia has a mother from whom

Marcia inherited a lot of her good looks and a big part of her brains. We have all heard of "cannibal mothers"—the kind that live on their daughters—on their earnings. Here is a case of a mother who has devoted her best years to preparing her daughter for the career for which she is destined. One casting director has offered the mother a part in a forthcoming picture—much to the surprise of "mother." They look like sisters. The Sundodger has an idea that that dear old Grandmother may be called yet. She used to ride horses up in Wyoming and there is a bet ready that she can sit a tight saddle yet. Any takers?

John Wanamaker once said: "Somewhere there is a man who wants to buy that which I have to sell." Which means, in general effect, that advertising pays. To reach the man to whom you want to sell something you must advertise. That explains why advertisers in Inside Facts are successful and why many who squeeze their dollars rather than smear some of them in advertising are complaining of failure. So simple that it is astonishing that anyone questions it.

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# HERE, THERE AND EVERYWHERE ON THE AIR

## S. F. Rambles

By Harold Bock

SAN FRANCISCO, May 22.—An international hookup brought the Pope to Coast radio listeners last week and the broadcast drew a record number of listeners.

However, NBC had a little trouble with its lines and found it necessary to fill in several times with extemporaneous programs. Last fall in was a very informal NBC program utilizing lots of noise and merriment.

Announcer, reading the sign-off continuity, said "This little bit of nonsense comes to you from the San Francisco studios of National Broadcasting Co." And immediately the phones started ringing while irate listeners demanded an explanation of what was meant by calling the Pope's broadcast a "little bit of nonsense."

Execs went into a conference about it but there was nothing to be done.

But the letters are still coming in.

Speed is the thing that counts. There's nothing worse than long waits on or between radio programs. . . a fact that was driven home by an unexplained five-minute wait between the Town Crier and Who Cares hour on KPO last Tuesday. It's not the first time that station has had such long lapses.

Jimmy Hatlo, Call-Bulletin cartoonist, gave birth to a clever brain child called the International Kennel Club, formed for those husbands who are continually in the dog house. Hatlo's idea has found its way to KFRC where Dick Rickard is holding club meetings on the Sunshine hour every Sunday afternoon, 1 to 2 o'clock.

Ruby Adams (Mrs. Coffee Dan) has arranged a series of kid programs for KJBS during the summer months. Under her direction a flock of kid entertainers will take to the air from time to time.

Johnnie Zunino, KLX accordionist, was married this week to Eva Grondona, non-pro, and the pair is honeymooning in Southern California.

Harry Bechtel and Adele Burian have teamed for a half hour Saturday night program over KYA doing songs and gags. The KYA gang is wondering whether the gags are to kill time between songs. . . or, vice versa. At any rate, it ought to be good, the ro-

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## Report Orpheum To Be Television Lab

Despite denial by David Sarnoff during his recent visit to the coast that his trip was for the purpose of establishing a television broadcasting station in Hollywood, reports persist that the Radio people are going in for heavy experimentation in this field shortly.

Local advices have it that the L. A. Orpheum is going to be used as a television testing spot during the summer, with a prospect that the RKO Studios lot will be a site for an RKO Broadcasting station this fall, provided the Orpheum testing-out warrants the establishment of such a plant.

Economic as well as scientific considerations will govern the RKO television projects, it is understood, the Radio people holding this development as an ace-in-the-hole if their present investments fail to bolster up for hefty nets. That is, provided television can be got into shape for broadcasting by the time hoped for.

tund Bechtel having a varied career in the theatre to his credit and Miss Burian likewise displaying a lot of talent in her particular line.

Another radio team is that of Benay Venuta and Paul Lingle on KPO. It's every Wednesday, 10 to 10:30 a. m., and Miss Venuta sings while Lingle pianos. And it's a swell combination, if you ask me.

Jack Plumelet is out of KYA.

KPO's Who Cares hour is gradually getting the axe having been trimmed until it is now on but two days weekly. That station's pop orchestra is also through within the next two weeks during the summer months.

Van and Don's contract with Quaker Oats for an NBS broadcast is about due to expire. When it was announced that they probably would stop broadcasting soon NBC received several thousand letters requesting the 7:30 a. m. hour to continue.

Art Kales, general manager of KFI-KECA, is in Los Angeles to confer with Don Gilman on a lot of technical matters.

## COMBINE PROGRAMS

KELW's Texas Longhorns combine with the California Pipe Band in concert on June 10 for the benefit of the Belvedere Kilties of the Brotherhood of American Yeomen relief fund.

SEATTLE, May 22.—Three boys calling themselves "Eighteen Feet of Harmony" are a recent and worthwhile addition to the KJR staff. Their rendition of the pop tunes of the day are good and the boys are worthy of notice.

## WRANGLERS AT BARD'S

Seeing the near-capacity business pulled to the Fox-Palace by the Hillbillies during the week, Bard's Eighth Street booked the Wranglers for following week.

## Reviews

### KFI

9:00-10:00 A. M.

An hour made interesting by a fast-moving variety program. The commercial angle seemed to be an integral part of the entertainment, as it was neatly presented under the mask of the educational lecture. Recipes were read to a pleasing score of music; dental talks were made interesting by helpful suggestions, and with all an abundance of instrumental and vocal music was supplied to keep the listener contented with this spot on the dial.

This one hour included songs, educational talks, violin, piano, organ and tenor vocal solos—variety indeed.

### KGER

8:00-8:30 P. M.

Dolan and Cray are a snappy pair putting individual pep into this thirty minutes of old and new favorite numbers. The pair work together in the perfect harmony of teamwork, yet give that exceptional effect of extemporaneous interpretation. The numbers used included "Drifting and Dreaming," "Ho Hum!" "Springtime in the Rockies," "When You and I Were Seventeen" and "Our Bungalow of Dreams."

This swiftly moving program succeeded in maintaining popular dial interest to the very end.

### KELW

11:00 A. M.

These boys, "The Texas Long Horns," got off to a good start by pulling gags about Ned's funny hat, etc., which instilled in the listener a feeling of familiarity. They are one of the more genuine groups of entertaining cowboys which reach paramount popularity on the west coast.

### KFOX

12:00 M.-12:30 P. M.

The Rodeo Boys succeed in holding the air in a 30-minute broadcast from Belmont Park.

The program held a surprise in the departure from the regular cowboy chants to the vocal presentation of old Irish numbers. "How Ireland Got Its Name" sounded a big hand from their flesh audience.

### COOKIE

KFWB

2-2:15 P. M.

This personality girl with that ultra-blues voice that stands 'em still at her station number, had a pleasing array of popular numbers on tap at this hour. Outstanding among her offerings for the period was the new Gene Johnston song, "Only a Good Time Girl," a number that she sold for its full value—and it has lots of it. Another was Sherman Clay's "I'm Burning Your Old Love Letters," another nifty ballad-type song.

Cookie never fails to sell heavily, adding a rare appealing voice to absolute sagacity in selection.

### ANOTHER KOA BABY

DENVER, May 22.—For the second time in less than three weeks, staff members at KOA, Denver, are munching free chocolates or smoking free cigars. Another of their fellow NBC employees has just become a father. The proud papa this time is Robert H. Owen, engineer in charge of technical operations. Barbara Lee Owen was born May 11.

### MAY CHANGE LOCATION

KELW has negotiations under way to run a line from the present Burbank transmitter to a prominent spot in Hollywood which would be more convenient for the station employees and talent. This merely means that the studios, but not the transmitter itself, would change locations.

## 23,230 Hours On Air Brings Party

KGFJ, the 24-hour station, will celebrate 23,230 continuous hours of broadcasting with a whoopee party in the Fifteenth and Figueroa Street Studios Sunday evening (May 24).

Station members in charge of the affair promise plenty of frolic as the new world's record is celebrated.

Ben S. McGlashan, the youthful owner of the station, is further celebrating by making additions to his announcing staff, recent augmentation being Al Weinert, by revamping his type of program, and installation of a new production department.

The affair Sunday evening is a closed proposition for the station staff, artists and newspapermen who handle radio. A buffet supper will be served.

The event will be broadcast from 10 p. m. until a future hour not yet set.

### FINK WITH KGER

Adolph Fink, internationally known composer and director, has joined KGER where he is preparing a treat for radio listeners in the form of new operatic and classic style entertainment which is expected to supply a new and welcome classical balance to the present popular broadcasts.

SEATTLE, May 22.—The Melody Team, featured nightly over station KFQW, is a request program that comes in for much favorable comment. Team consists of Dave Blumenthal, violinist, and Joe Lyman, pianist. Incidentally Dave is also the station program manager.

SEATTLE, May 22.—Tommy Smart is back at KFQW as part owner. Has been back for two weeks after resigning as general manager for the Northwest Broadcasting System. Had been with NBS for a year and a half.

SEATTLE, May 22.—Dialers tuning in to radio KFQW any night at 9 p. m., are due for a real treat. It is none other than Charlie Wellman, the original "Prince of Pep." Requests on this half hour broadcast for S. & W. pour in at an average better than three a minute.

SEATTLE, May 22.—KJR's "Mardi Gras" hour is increasingly popular. Requests pour in and Ward Ireland is kept more than busy filling them. The greatest part of the staff is on the program.

Another celebrity of the stage has been added to the staff of KNX. He is Glen Ellison, who is said to have made more phonograph recordings than any other individual for any one company.

## L. A. Rambles

By The Dialer

"Only a Good Time Girl," a new number being published by Gene Johnston, went out over the air this week on the programs of the various radio stations. Among artists featuring it were Cookie at KFWB, Johnny Murray, also of KFWB, Gus Mack, official announcer at KFWB, Harry Geise at KMTR, Bud Averill at KFI-KECA, and Jack Dunn and his orchestra, broadcasting from the El Patio ballroom. Reports from all spots were that the number immediately "took hold" in a big way, and it looks set to crash into the Ten Best class before long.

Tom Breneman, recently added to the staff of KNX, has been appointed feature director of the station according to an announcement made by Vice President Naylor Rogers.

Owen Bartlett has been appointed chief jazz and dance conductor of KFI-KECA.

Judge Alfred Paonessa, who presides over the traffic division of the Los Angeles municipal court, will inaugurate a series of radio talks over KFI, with the double objective of curbing traffic accidents and bringing the traffic police and the citizenry together in a concerted effort to end traffic fatalities. Broadcast will take place on Thursdays at 5:30 p. m.

A new dance orchestra is now heard at KFI, daily except Mondays at 10 p. m. The organization broadcasts from George Olsen's club and consists of Edward Hoagland's band with Joe Lewis as master of ceremonies. After July 8, George Olsen himself will replace Mr. Lewis as master of ceremonies. This program cancels the St. Francis orchestra which was broadcast by KFI from San Francisco on the same schedule.

Noel Archer, KFI-KECA veteran pianist and production man who left the Los Angeles stations two years ago to work for Anne Nichols in her New York productions, is back at his old desk. Noel was re-engaged by the Anthony stations in his old capacity.

Leitza Taus Ve, numerologist and philosopher, has been incorporated to the program staff of KFI-KECA, Los Angeles. She will be heard Mondays, Wednesdays and Fridays at 9 p. m.

Direct from the largest radio station in Honolulu (KGMB) come the Kylua Rhythm Boys, a genuine Hawaiian musical organization, to local station KELW on Monday, Wednesday and Friday of each week at 10 to 10:30 p. m.

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## Expert Exploitation

By Jay Perry Silvey, S. F. Office, Inside Facts.

SAN FRANCISCO, May 14.—The present slump and general business depression apparently has all of show business looking for alibis and outs. Especially the easy chair boys in the home offices of the chains. This week sees the issuing of a so-called economic order by one of the biggest circuits, cutting all advertising to the bone or closer. The alibi in this particular case appears to be that regardless of what is done in the way of advertising and exploitation, business is still off, thereby scoring a point in their own minds that advertising is worthless at this time. But the thought lying dormant in the background is "Cut everything, and we can still make a good percentage. Otherwise we will only have small returns on our investments until business returns to normal." Managers and p. a.'s of the circuits cannot be blamed for the poor business that will ensue, for to quote the classics "There's but to do and die."

The smaller exhibitors and the independents, on hearing of these drastic big-timers' views, also become panicky and do likewise, when, if they stepped out, they could reap a lot of extra business.

Concede that business is bad at

this time. Check on the causes. One of the greatest is poor product. But even a poor feature will draw if the supporting bill is bolstered to the nth degree. A few extra dollars and a great amount of time expended in picking and booking shorts will go a long way toward turning out a satisfied patron. Use a little of that off-touted showmanship, for lying down and giving up isn't going to help matters in the least. Then, too, many good exploitation gags take little or no cash, and if properly conceived and placed, will more than pay for itself in the box-office shekels garnered. The main thing is to remember what the public will be interested in, and to sell them on that point.

The lads in and about the Bay Section this week are putting a mark out to shoot at with plenty of fast stunts and gags, making the town look like old home week.

### Rube Paradise

The Weaver Brothers, Elviry and their Home Folks are at the RKO Golden Gate this week, which gives Arvid Erickson and Jack Gross something to do. Just a few highlights from their excellent campaign follow. For one week in advance the inner foyer was transformed into a barnyard, with all the floor-boys in overalls and typical rube attire, in an environment of hay bales, wagon wheels, horse collars and various other farm paraphernalia. The center of attraction was the life-sized cut-outs of the Weaver boys and Elviry well spotted in the center of the layout. On the sidewalk more hay bales were placed with the coming attraction bannered on. An advance street ballyhoo of a dilapidated buggy and a crow-bait nag, driven by a lad in customary farm attire, the whole gag well bannered, made the business sections with great regularity. The entire Weaver company also paraded a few days before opening, in a large truck, also bannered, wearing their costumes and playing a flock of hick instruments. A professional stilt-walker in overalls, 15 or 20 feet from sidewalk to farmer hat, with the theatre banner on his back, entertained Market Street crowds throughout the engagement. A radio plug was received by having the troupe on the air. On this entire campaign, practically the only expense called for, outside of brain-work, was the salary or the boy on stilts. Which goes its way to prove that all exploitation need not be costly.

### Greeting Don George

Don George being engaged at the RKO Orpheum was an occasion for the demon p. a., Emil Umann, to strut his well-known ability. Emil found out that Don was a song-writer, whereby hangs a lot of exploitation. The Chronicle has a syndicate column called "Hollywood Close-Ups," and Don wrote his number around it. The paper ran a contest in its pages asking for a title for this number and offering a series of prizes for the most fitting. Printed copies of the song and a flock of records autographed by Don will be given away to patrons of the theatre. This also was included in the newspaper plug. A special tie-up was also obtained with the junior page of the Daily News, which reaches two-thirds of the kids in the Mission and other outlying sections. A double-truck co-op page of greeting to Professor George was a natural for Emil, as were the windows of the music stores with pics and theatre copy. To top

things off, the Umann scion offered the services of Don (who in case you didn't know, is an excellent organist, to the Boy Scouts for their convention at the Civic Auditorium in return for a little (?) free publicit. And the offer was accepted in short order, thereby giving the enterprising musician a great welcome and the aforesaid demon p. a. an opportunity of breaking the vest buttons.

### The Public Enemy

Ed Fitzgerald, returning to San Francisco after a long absence, proceeds to make himself known at the Warner Theatre by indulging in a selling spree of fine merit for the blood-curdler, "The Public Enemy." A tie-up with a local dairy resulted in the placing of 25,000 milk bottle hangers on as many bottles of the fluid placed on the doorsteps in the wee morning hours. The housewife, upon reaching for the bottle could not help but notice the hanger and its copy—"Protect your milk from 'The Public Enemy.' Flies are dangerous, but 'The Public Enemy' is still more terrifying. Don't fail to see this remarkable melodrama at Warner Brothers' Theatre, starting (date)." Fitzgerald chartered an airplane and attached a 55x12-foot banner to it in the manner of the sleeves used for aerial target practice, with the theatre name on one side and the title on the other. This covered the entire region flying at an altitude so that the copy was clearly decipherable. A 55-foot spread is darned effective, even in the air. A special story was elicited from the Call-Bulletin with the Kiss-o-meter (scientific name being forgotten), which tells the reaction from a kiss. Dr. George D. Gilaspie officiated, with Earl Austin the lucky lad and Lorraine White and Estelle De Baca the kissees. No matter who won, Earl received a break right along with the theatre. The Call took pictures of the experiment, and ran a featured story with them. At press-time, Ed was working on having the city health officer proclaim a "Public Enemy" week in conjunction with the theatre, tying in with exterminating vermin and filth in the city, as exemplified with the wiping out of gangsterdom in the picture. All in all, these few items from his campaign will well bear repeating elsewhere.

### More Co-Ops

Fay Reeder and George Sharp, both with the Fresno Fox staff, worked out a special tab co-op section with the Fresno Bee for the opening of "Trader Horn" at the Fox State. Well illustrated and with the news angle of "Trader Horn" played up throughout, the issue created more than usual interest, and was of great benefit to both theatre and merchant, which is the point always sought after in this type of exploitation.

George Roesch and Ralph Allen, of the Fox Hippodrome in Sacramento, pulled a similar tab section in the Sacramento Bee on the return of stage shows to that house. The stand-out, though, on their campaign was the staid old Bee running a front-page story of the event, which is something to look wise about in Sacramento. Special billboards, a double-truck page, many lights, and a boisterous parade finished the opening, with a free-for-all newspaper-men-and-theatre-staff party after working hours that was the hit of the year, from all reports.

## Outdoor News

By Rube Cohen

SAN FRANCISCO, May 22.—A communication from the Ukiah (Calif.) Rodeo Association notifies this columnist that the committee will book eight acts of RKO vaudeville to be presented in the high school auditorium the first two nights of the event. RKO will also produce the pageant "La Fiesta" on the third night. More than 300 people will participate. Orchestra from San Francisco will furnish the music. A "Princess" contest is now on under the management of Arthur Craner. Dates of the above event are June 12-13-14.

James Ransom, the clever acrobatic clown, writes that Texas is bad medicine this season and desires to come to the coast for some engagements. He will probably hook up with some outdoor outfit out here.

Board of directors of the Redwood Empire Association will hold a meeting this week at Lucerne, Calif., to discuss plans for a Golden Gate Bridge celebration in July. A plan has been presented to them by a prominent producing company and they will probably accept.

Val Valente, one of the most popular radio and cafe band leaders on the Pacific Coast, will take a band on tour this summer. His outfit will be featured at many of the more prominent fairs and celebrations. They will also play dance and theatre engagements. Band will travel in own bus and consists of 12 pieces. Foy Amusement Enterprises, of San Francisco, is arranging the route for the tour.

Walkathon at Spokane folded last week due to bad business. Will Maylon was the promoter. Opposition, and dissatisfaction among contestants hurried the closing.

Babcock Shows are playing the lots around Los Angeles. Hunsakers' Exposition Shows are also booking busy residential corners. Business fair.

Will Wright, friend and business associate of "Speedy" Dick Parks, popular vice-president of the Pacific Coast Showmen's Association has a tremendous money maker with his "Death on the Guillotine" show now booked with Conklin and Garretts Canadian Shows. He got top money on the Elks midway at Vancouver, B. C., opening week of that show.

Hollywood Juvenile Circus, comprising 250 of Hollywood's cleverest children, will open at Pasadena on June 22, under Al Leichter's direction. They will play under the auspices of the Sciots. Ten other California cities are also booked to play the attraction.

Joe E. Brown, screen and stage comedian, has cancelled his \$100,000 suit against the Al G. Barnes Circus. Suit was looked upon as a publicity stunt in connection with one of Brown's forthcoming productions.

"Hoot" Gibson's Rodeo at Saugus, Calif., drew tremendous crowds on both days of its showing. Third, and final day, had to be held week later. Postponement was caused by rain. Biggest turnout of cowhands ever assembled in these parts. Contests were featured by many accidents to performers.

Henry Bros. Circus is a little wagon show that is making money in California. It features the Henry family and they do everything but pull the wagons to the next stand. Very versatile little show. Pleasing the customers, too.

Elitch Gardens, Denver park, is now open and had big crowd waiting for gates to swing wide. Park features Earl Kaye and orchestra in the Trocadero ballroom. Many new features are

(Continued on page 11)

A company of seven members, capitalizing on in-person appeal of screen players, is opening a tour at the Lincoln Theatre, Cheyenne, Wyo., May 31.

Wesley Barry, former prominent "kid" picture actor, heads the cast.

The play is "The Moulting Angel," by Ralph Welles. Welles, who is well known in Hollywood both as writer and actor, presented the play locally at the Writers' Club and got a highly enthusiastic response from all critics who caught it.

Where possible the show will

be booked into Fox houses, with the tour planned to cross the country and end up in New York. The organization carries two arc lights for in-front ballyhoo, showing the sticksters how Hollywood circuses its openings, whether of a new million-dollar theatre or a peanut stand.

Al W. Gillis is manager and producer.

### IN ST LOUIS

SAN FRANCISCO, May 22.—Ruby Lang and Will Hayes are now in St. Louis at the Gaiety Theatre in stock burlesque.

## Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco Ideas route schedule, with the opening and closing dates, all of the current month, in parentheses, beside the name of the town:

**LOS ANGELES (21-27)**  
Loew's State Theatre  
"Vacation Days" Idea  
Zelda Santley Kathleen Kay  
3 Jacks and a Queen  
Lee Wilmut and Ralph Peters  
Kirk and Lawrence  
**SAN DIEGO (21-27)**  
Fox Theatre  
"3 Big Figures" Idea  
5 Jansleys Muriel Gardner  
Haline Francis Harold Stanton  
**HOLLYWOOD (21-27)**  
"Tomorrow's Stars" Idea  
Bernie, Veronica and Walker  
Zelma Bushner Dorothy Welch  
Ruth Kadamatso  
Karsen and Gretel Wanda Allen  
Harry Stockwell Mary Miles  
Fern Dale Theol Nelson  
Anderson and Allan  
**FRESNO (28-30)**  
Wilson Theatre  
"Sketches" Idea  
"Lumberlegs" Edwards Royal Gasoigne  
Angelo, Andre and Sanger  
Mildred Perlee Frank Hopkinson  
Allan and Campbell  
**SAN JOSE (24-27)**  
California Theatre  
"North-South-East-West" Idea  
Jack Waldron and Harriet Helen O'Shea  
Elvira Tanzi Glen Dale  
**SAN FRANCISCO (21-27)**  
Warfield Theatre  
"Broken Doll" Idea  
Charles Bennington and Co.  
Three Comets Mowatt and Hardy  
**OAKLAND (21-27)**  
Oakland Theatre  
The Great Raymond  
Jones and Wilson  
**PORTLAND (22-28)**  
Paramount Theatre  
"Varieties" Idea  
Sully and Thomas Flying Flemings  
Daker, Dove and Allen  
Norman Thomas Quintet

**UTICA (22-28)**  
Avon Theatre  
"Golden West" Idea  
Bill and Harriet Hutchins Ben Hur Ponies  
Chief Eagle Feather Jimmie Ames  
Valerie Wade Be Ho Gray and Co.  
Albertina Rasch Girls  
**SPRINGFIELD (22-28)**  
Palace Theatre  
"Love Letters" Idea  
Nelson and Night Will Aubrey  
Jeanne Devereaux George Ward  
French's Aeroplane Girls  
**WORCESTER (22-28)**  
Palace Theatre  
"Headliners" Idea  
Mel Klee Great Yakopis  
Gay Sisters Walter Jennier  
Wells Winthrop and Stanley  
**HARTFORD (22-28)**  
Capitol Theatre  
"African" Idea  
Ed and Morton Beck Prosper and Maret  
3 Brown Buddies Foster's Monkeys  
Cherie and Tomasita  
**NEW HAVEN (22-28)**  
Palace Theatre  
"Top of World" Idea  
Gene Morgan Russell and Johnson  
Fawn and Jordan  
**BRIDGEPORT (22-28)**  
Palace Theatre  
"Prosperity Idea"  
Lucille Paige Danny Beck  
Jack La Vier Co. Aaron Sisters  
**BROOKLYN (22-28)**  
Fox Theatre  
"Vaudeville Echoes" Idea  
Four O'Connors Aerial Rooneys  
Eight Alligons Bobby Henshaw  
Dorcen Rae  
**NEW YORK (26-27)**  
Audubon Theatre  
"Icy Hot" Idea  
Alie Groh Heras and Wallace  
Blomberg's Dogs Helen MacFarland  
**PHILADELPHIA (22-28)**  
Fox Theatre  
"Topical Tunes" Idea  
Costia and Verdi Alexander Sisters  
Bob and Eula Barroff Niles Marsh  
Don Carroll Dorothy Thomas

## VIC DE LORY

**SEATTLE (22-28)**  
Paramount Theatre  
"Russian Art" Idea  
Walters Duo Russian Ensemble  
Olga and Mishka Eddie Kube  
Bill Telaak Bud Hanley  
**ST. LOUIS (21-27)**  
Fox Theatre  
"Mickey Mouse" Idea  
Louis and Cherie Chrissie and Daley  
Three Rolling Stones  
Helen Petch Toots Novelle  
**MILWAUKEE (21-27)**  
Wisconsin Theatre  
"Submarine" Idea  
Radcliffe and Bob Ward and Pinkie  
Aerial Bartletts Claire and Stuart  
Robt. Cloy Steve Moroni  
**DETROIT (22-28)**  
Fox Theatre  
"Talent" Idea  
The Marinellis George P. Wilson  
Jean Carr and Family  
Gaynor and Byron  
**NIAGARA FALLS (22-28)**  
Strand Theatre  
"Moroccan" Idea  
Ferdna and Co. James Gaylord  
Gaylene Gayl, Bert and Daro  
Sherry Louise Eva Nightingale

**WASHINGTON (22-28)**  
Fox Theatre  
"The Dance" Idea  
Everett Sanderson Arnold Grazer  
Lee Murray Dave Roble  
Patsy Boland  
**ATLANTA (23-29)**  
Fox Theatre  
"Society Circus" Idea  
Tabor and Greene Harry Wooding  
Harris Twins Betty Martin  
**NEWORLEANS (22-28)**  
Loew's State Theatre  
"Espanola" Idea  
Mayo, Caruso and Suzanne Harry Vernon  
John and Harriett Griffith May Packer  
Abbey Green  
**NEWORLEANS (22-28)**  
Loew's State Theatre  
"Gondoliers" Idea  
Jazzlips Richardson Ben All's Blue Devils  
Moro and acYonelli The Romeros  
**HOUSTON (22-28)**  
Loew's State Theatre  
"Seasons" Idea  
Frank Melino and Co. Lotti Loder  
Aida Broadbent Russell and Marconi

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# NEWS OF TIN PAN ALLEY



## Song Leaders

### LOS ANGELES

Ten best sellers for the week are:

1. "Out of Nowhere"—Famous.
2. "River Sainte Marie"—Robbins.
3. "Were You Sincere?"—Robbins.
4. "For You"—Witmark.
5. "Wrap Your Troubles in Dreams"—Shapiro-Bernstein.
6. "If You Should Ever Need Me"—De Sylva.
7. "Please Don't Talk About Me"—Remick.
8. "One More Time"—De Sylva.
9. "Moonlight Saving Time"—Feist.
10. "When I Take My Sugar to Tea"—Famous.

### SAN FRANCISCO

While the first five remained virtually the same, presence in San Francisco of a flock of music representatives forced an equal number of fresh tunes into the best-seller-ism. Here they are:

1. "Out of Nowhere"—Famous.
2. "Were You Sincere?"—Robbins.
3. "River Sainte Marie"—Robbins.
4. "Wrap Your Troubles in Dreams"—Shapiro.
5. "Wabash Moon," Berlin.
6. "By My Side"—Santly.
7. "For You"—Witmark.
8. "Two Hearts in Waltz Time"—Harms.
9. "When the Moon Comes Over the Mountain"—Robbins.
10. "Why Shouldn't I?"—Freed-Powers.

### HELLER DIVORCED

SAN FRANCISCO, May 22.—The wife of Herman Heller, orchestra leader, has divorced him in Reno on charges of cruelty.

## MEL HERTZ

Organist—Entertainer  
Fox El Capitan  
San Francisco

## JESSE STAFFORD

And His San Francisco  
PALACE HOTEL ORCHESTRA  
OPENING PARAMOUNT MAY 23

## WILL PRIOR

MUSICAL DIRECTOR  
1187 South Rodeo Drive, Los Angeles OXford 6571

The New Waltz Ballad

## "I'm Burning Your Old Love Letters"

A Sherman Clay & Co. Hit

## FOR SALE—SAXAPHONE

Carl Fischer C Melody  
Sacrifice

Full Price—\$25.00

Call WEStmore 1251 After 7:30 P. M.

## TED HENKEL

MUSICAL PRESENTATION  
CONDUCTOR AND DIRECTOR  
CAPITOL THEATRE  
Melbourne, Australia

Pit Orchestra of 30

Stage Band of 20

## Pratt Bros. Take Over Cross Corp.

SAN FRANCISCO, May 22.—S. L. Cross Music Corp. has been taken over and reorganized by Pratt Bros. and Associates, with Cross entirely out of the firm. Move was accomplished this week after considerable negotiations.

Cecil F. Pratt, head of the company, is a merger engineer and business expert. With him will be Ronald Jonson as professional manager and A. J. Raymond, secretary.

The new execs are planning expansion of the company and are plugging the current catalogue heavily, putting out new orchestration on "Sally and the Baby," "Forgiven," and "It's Gone." It's possible that the firm name will be changed later.

### PLUGGERS' "CONVENTION"

SAN FRANCISCO, May 22.—Lineup of visiting publishers has been further augmented by the arrival of Art Schwartz of Witmark, Lucky Wilber of Remick, Artie Mehlinger of Harms and Bobby Gross of Marks, who checked into the Ambassador incognito. Tubby Garron of Red Star, Sig Bosley of Olman and Bob Cole of Conrad are still here.

The Beverly Hills Hotel announces that the orchestra directed by Paul Ochi-Albi, will be retained for the ensuing fall season. Mr. Ochi-Albi is at the present time turning his attention to the new tango orchestra as the latest innovation of the dance field.

Master Art Products, a subsidiary of the recently merged Advance Trailer Supply Company and National Screen Service, is now established at the former location of Advance Trailer. Bill Quinn, in charge of Master Arts Products, has some nifty novelty lobby displays on hand and also novelty films. The merger is evidently proving beneficial to exhibitors who are finding that duplication of trailers is eliminated under the new conditions.

## Union Plans To Put Over Music Monday in Style

SAN FRANCISCO, May 22.—Local 6, Musicians' Union, is making big plans for its annual Living Music Day next Monday. All local orchestras will play in leading stores and several of the musical groups will meet trains, boats and ferries as they arrive. Sunday's Chronicle will have a special eight page section publicizing the event.

## Kjerulf Harpists Going Big in Japan

Kjerulf Versatile Harpists are proving a box office smash in Japan. Cabled reports from Tokyo show that Paramount houses into which they are booked have been doubling their weekly receipts. To date the act has played two and three return engagements at every important house in their route. Working along the lines of a vaude stock company they change their offering from pop flash turn to Spanish act for the repeats.

On arrival in Japan Kjerulf Versatile Harpists were met with a striking welcome by native officials and theatre men. Receiving strong advance exploitation and special billing, interest is at a high pitch wherever they appear.

Barbara Taylor Kjerulf, harpist, who heads the act, has in her company Dot and Lewis, adagio dancers, Sylvain Jarvis, lyric soprano, and Fern Staben, Eileen Packer, Ethyl Severin and Bonnie Kjerulf, harpists, the last being an eight-year-old child prodigy, whose performances are met with acclaim. There are still many spots in the Orient where harps have never been heard and adagio dancers are equally unknown, and it is in these locales that Kjerulf Versatile Harpists are pioneering to sensational returns.

After filling their Paramount bookings, this group is slated for other appearances in Japan, China, Sumatra, Java and Australia before returning to the States.

## Outdoor News

(Continued From Page Ten)

added to this year's program. The theatre will not open until June 6. Rides and concessions are getting good play.

Jantzen Beach, Portland, opened to over 30,000 people May 2. Rain greeted the opening day but that did not keep the throng from enjoying themselves in this A-1 park. Police Ball in the pavilion, with DeForrest and his boys furnishing the music, helped to swell the gate. Maurice Smith is manager.

Butte, Mont., will not hold a 4th of July celebration this year. Town has always been noted as a great celebration spot on that date, but owing to the fact they are holding a rodeo in August, the Independence Day affair has been called off.

We believe a minstrel (colored or white) under canvas would get money out this way this season. Cork oprey is not dead by any means. In fact, four of the largest minstrels in the country are taking to the road this year. Al G. Field minstrels included. Where is Sam Griffin, the coast minstrel king?

The Russian River country (Marin County, Calif.), is starting its usual ballyhoo to get the vacationists and week-enders to visit that playground. Somebody is overlooking a lot of good bets in that territory. Portable rides are needed up there. Look into it, Mr. Steffens, et al.

Fiesta de la Roses at San Jose was a tremendous success. Foley and Burke shows were the mid-way attraction. Business was very good and the outfit made a great appearance.

## Music Corporation Bands In Openings

The Music Corporation of America sends through word of recent and near-future bookings of importance, as follows:

Ted Weems and his orchestra opened at the St. Netherlands Plaza Hotel in Cincinnati, Ohio, for a limited engagement starting May 19.

George Olsen opened at the Dells, Dempster Road, Morton Grove, Ill., 20 miles west of Chicago, May 20.

Bobby Meeker and his orchestra opened on the same date at the New College Inn, Hotel Sherman, Chicago.

Bernie Cummins and his New Yorkers orchestra opened at the Barker Hotel, Dallas, Texas, on May 21.

Earl Burtnett and his Los Angeles Biltmore orchestra open at the Lincoln Tavern, Dempster Road, Morton Grove, Ill., (20 miles west of Chicago) May 27.

Jan Garber and his orchestra open at the Rice Hotel, Houston, Texas, May 30.

### SALES MGR. IN S. F.

SAN FRANCISCO, May 22.—Robbins' sales manager, Bernie Prager, blew in from New York this week to convene with Dick Arnold, local representative. A few days here and then he scrambled for the Northwest and then home.

### AT AIRPORT

Proff Moore, who conducted the orchestra at the Roosevelt Hotel some months ago, is to open soon at the Airport Country Club with an orchestra.

### CRAWFORD OPENS

SAN FRANCISCO, May 22.—Ted Crawford opens this week as organist at Warners' Granada Theatre in Santa Barbara, using "Burning Your Old Love Letters" as his initial number. Elmer Vincent is doing the same tune at the console of the San Mateo Theatre.

### SEIGER DOES BALLAD

SAN FRANCISCO, May 22.—Rudy Seiger, musical director at the Hotel Fairmont, has just completed a ballad "Let Me Dream" with lyrics by Jerry Jermaine. It will be sung by a double quartette at the California composers' night at the Fairmont on May 28.

### SHEPHERD DIES

SAN FRANCISCO, May 22.—Virgil Inglis Shepherd, northern California representative of the Wolfsohn bureau and Arthur Judson, concert management, passed away at his home here.

## VAL VALENTE'S MUSIC

Broadcasting Over KFRC—Don Lee Chain  
ROOF GARDEN CAFE SAN FRANCISCO  
Soon to begin a road tour backed by a smash publicity campaign and a great radio reputation.

## JOHN WOLOHAN

AND HIS ORCHESTRA  
EL PATIO BALLROOM SAN FRANCISCO  
California's Finest Ballroom — BARNEY POETZ, Manager

## VERN ELLIOTT

Arranger of Hit Songs  
Majestic Theatre Building Los Angeles

## DICK ARNOLD

San Francisco Representative, and the  
ROBBINS MUSIC CO.  
present those new hit tunes—  
"I'M THRU WITH LOVE"  
"ONE NIGHT ALONE WITH YOU"  
"WERE YOU SINCERE?" "RIVER STE. MARIE"  
"WHEN THE MOON COMES OVER THE MOUNTAIN"

## Musical Musings

By Alexander Broude

Last Sunday's offerings of the Los Angeles Festival Orchestra furnished a few surprises to the attending patrons which were not listed on the program. For one thing, Mme. Schumann-Heink entertained the audience in her usual enthusiastic manner. After a well received plea urging the general public to support all musical undertakings in a more whole-hearted manner, the official mother of the American Legion introduced no less a dignitary than "Roxy."

Contrary to general expectations Roxy did not open with his customary salutation of "Hello, Everybody." Rather he proceeded to astonish those assembled by conducting the orchestra in a stirring rendition of Elgar's "Pomp and Circumstance," getting great effects with his brasses. In the sincere way that Roxy managed to hold the huge audience with a few impromptu words one easily sees why he has been selected to managed the contemplated Rockefeller Foundation in New York.

Assisting artists in the persons of Rosalinda Morini, soprano, and Calmon Lubiviski, violinist, were well received. Miss Morini, a protegee of Caruso, has a voice of pleasing quality and this ability was fully evinced in her rendition of popular arias from "La Traviata" and "Mignon," in which her coloratura work was particularly fine. Lubiviski was in decidedly good form, judging from his interpretation of the well known Bruch violin concerto which he played with great beauty and richness of tone.

Tchaikowsky's "1812 Overture" conducted by Balininkoff brought the evening's program to a conclusion. This week's offering includes Max Rabinowitch and Georgia Clark as soloists. David Mendoza will wield the baton.

According to current reports the Hollywood Bowl manager has disposed upward of 200 boxes for the coming season of the "Symphony Under the Stars." As an added convenience to patrons parking facilities have been improved. The stage has undergone extensive alterations for the ballets to be staged under the direction of Ernest Belcher.

Eda Edson, musical comedy and stage star, will be featured with her orchestra on the coming stage offering at the Million Dollar Theatre. Miss Edson is superb in her characterizations of Swede dialect. The entire act is one of the fast moving variety and combines a lot of frolic to some nice tuneful music.



**FANCHON AND MARCO**  
**PRESENT**  
**"VACATION DAYS"**

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**IMPRESSIONS BY**  
**ZELDA SANTLY**

---

**JACK STARNES      JOHN ROPER**  
**THREE JACKS <sup>AND</sup> A QUEEN**

*The Last Word in Adagio*

**PAUL TAGGART      HELEN DE FOREST**  
**Direction---BILL PERLBERG**

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**A Hit As Usual.      Those Two Eccentric Comedians**

**LEE WILMOT**  
**AND**  
**RALPH PETERS**  
**Personal Representative---BILL PERLBERG**

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**Appearing All This Week at**  
**LOEW'S STATE THEATRE**  
**Los Angeles**



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